MAXIMUMROCKNROLL

NO. 5 MARCH-APRIL '83 $1.00

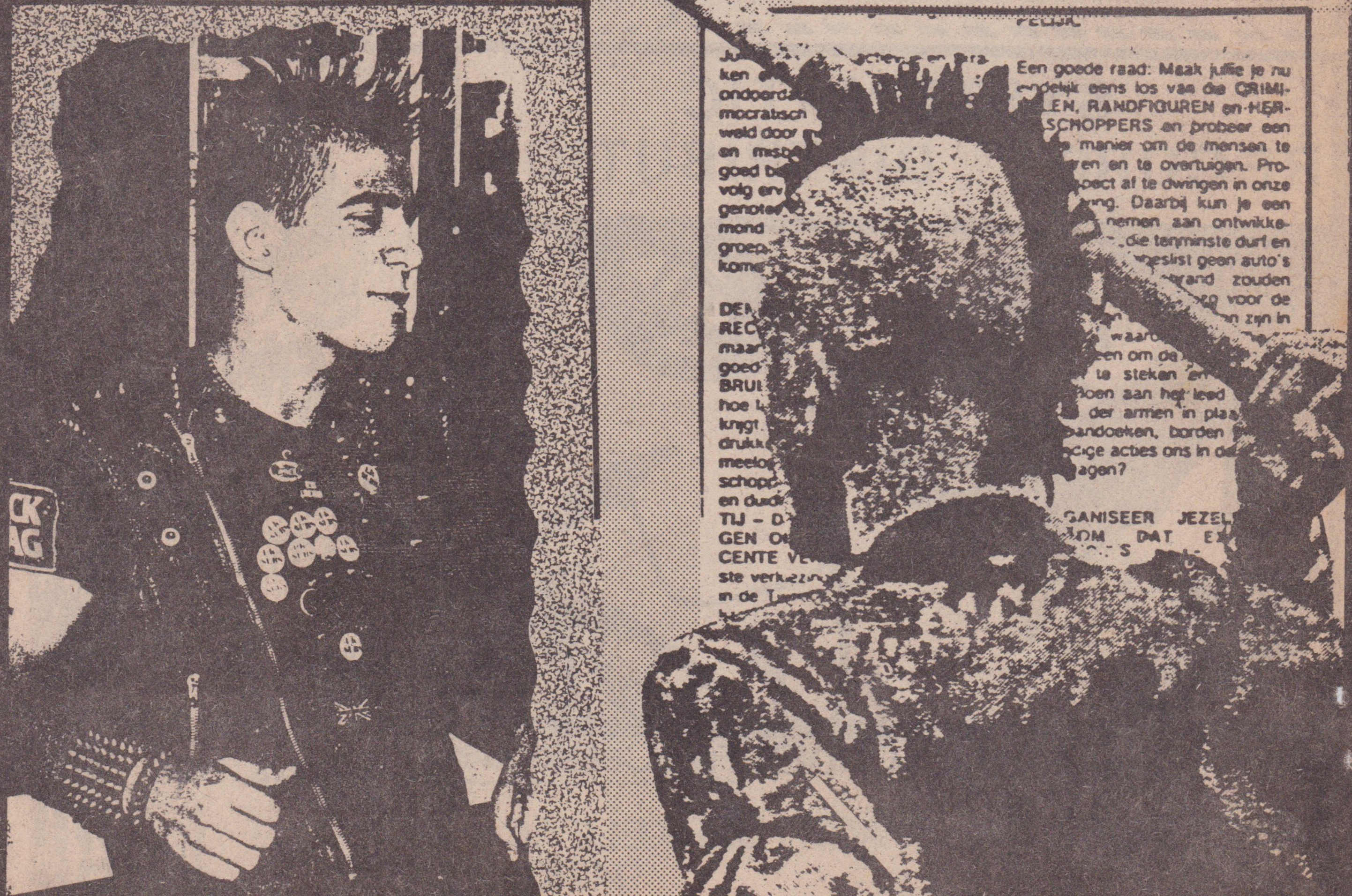
INSIDE-

BASTARDS
VIRGINIA
KENTUCKY
N.E. OHIO
NO LABELS
F.U.'S
SOCIAL UNREST
B.Y.O.
SO. CAL.
U.K.
N.Y.C.
D.R.I.
MINNESOTA
M.D.C. ON EUROPE
PHILLY
U.S. HISTORY
UTAH
D.C.
DIE KREUZEN
CHILD ABUSE
REVIEWS

AND

Brazil PUNKS O COMEÇO DO FIM DO MUNDO?

HOLLANDS HARDCORE


Een goede raad: Maak jullie je nu eindelijk eens los van de CRIMI-
LEN, RANDFIGUREN en HER-
SCHOPPERS en probeer een
manier om de mensen te
overtuigen. Pro-
af te dwingen in onze
Daarbij kun je een
nemen aan ontwikke-
die tenminste durf en
geen auto's
zouden
voor de
zijn in
te steken
aan het leed
der armen in plaa
spandoeken, borden
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FT. WORTH, TX	APR 10
NORMAN, OK	APR 13
STILLWATER, OK	APR 15
FAYETTEVELLE, AR	APR 17
LAWRENCE, KS	APR 19
AMES, IA	APR 21
IOWA CITY, IA	APR 22
MADISON, WI	APR 23
SPRINGFIELD, IL	APR 24
BLOOMINGTON, IN	APR 27
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CLEVELAND, OH	MAY 4
NEW YORK, NY	MAY 8
HARTFORD, CT	MAY 14
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WFRC FRITCHBERG, MA THUR. 4PM
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WMEB ORONO, ME 91.9 FM FRI. 9PM
WKDU PHILADELPHIA, PA 91.7 FM TUES. MIDN.
KHSU ARCATA, CA 91.5 FM SAT. 10PM
KPFA BERKELEY, CA 94.1 FM TUES. 9PM
KFCF FRESNO, CA 88.1 FM TUES. 9PM
WMHB WATERVILLE, ME 91.5 FM TUES. 10PM
WDFM UNIVERSITY PARK, PA 91.1 FM
CKLN TORONTO, CAN. TUES. 10PM
POCOTELLO-VISION 12(cable) POCO., ID FRI. 7:30PM

Belated thanks to Winston Smith for last months cover graphic, and to Flesh & Bones for Reagan youth graphic.

MRR radio bids fond farewell to Smilin' Johnny Silva, who moved to the psychedelically greener pastures of L.A., and to 4 year veteran Rockin' Ray Farrell, who finally has his own show on KPFA, S.F., Thurs. nites at midnite, where he will present bands live from the studio.

RADIO TOP 20

FOR WHAT IT'S WORTH, HERE'S THE MAXIMUM R'N'R D.J.'S CURRENT FAVES. PLEASE SEND US YOUR MUSIC-RECORDS OR CASSETTES-2 COPIES OF EACH IF POSSIBLE(1 FOR THE RADIO SHOW, 1 FOR MAGAZINE REVIEW).

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3-WHITE CROSS EP/SHITLICKERS EP
4-NEOS-MARTIAN BRAINSQUEEZE-EP
5-INDIGESTI/WRETCHED-EP
6-PROPOGANDA-LP V/A
7-APPENDIX LP/DIE KREUZEN EP
8-F.U.'S-KILL FOR CHRIST-EP
9-EU'S ARSE-LO STATO-EP
10-RIISTETYT-LP
11-SCREAM-STILL SCREAMING-LP
12-FREEZE-GUILTY FACE-EP
13-LOST GENERATION-NEVER WORK-EP
14-RATTUS-LP
15-AD NAUSEUM-THATCHER-EP
16-KRAUT LP/LAMA LP
17-5.0.5.1.-EL SALVADOR-EP
18-HUSKER-DU LP/KOHU 63 LP
19-CRUCIFIX-1984-EP
20-UNDERGROUND HITS-LP V/A

Jello Biafra

- HEINO-POODLE LP
- CRUCIFUCKS
- NEW BUTTHOLE SURFERS TPS
- ALL DISORDER/AMEBIX
- FLUX OF PINK IND/SUBHUMANS LP'S
- ALL MEATPUPPETS
- ALL VENOM
- WHITE CROSS-EP
- WHITE RUSSIA/LA LOORA LP'S
- JESUS & GOSPELFUCKERS-TP
- 10 MINUTE WARNING-TP
- CRUCIFIX-1984 EP
- A.D.S./CITY X-SPLIT 45
- MDK-NEW 12"EP
- HUSKER-DU-EVERYTHING FALLS APART-LP
- BANDERA-ROCKABILLYS-LP V/A
- ARTICLES OF FAITH/TOXIC REASONS
- ALL YMA SUMAC
- HANK THOMPSON-2 HEARTS DEEP IN BLUES-45
- LES BAXTER-SIMBA-LP

NO PARTICULAR ORDER

Ruth Schwartz

MINOR THREAT-OUT OF STEP-EP
FLUX OF PINK INDIANS-STRIVE -LP
DIE KREUZEN-COWS AND BEER-EP
CRUCIFIX-1984-EP
ALTERNATIVE-IN NOMINE PATRI-EP
SUDDEN DEATH-LP V/A
DESCENDENTS-MILO GOES TO COLLEGE-LP
HUSKER-DU-EVERYTHING FALLS APART-LP
KRAUT-AN ADJUSTMENT TO SOCIETY-LP
BUTCHER-GROW UP DON'T BLOW UP-45
SUBHUMANS-DAY THE COUNTRY DIED-LP
BROTHER D & COLLECTIVE EFFORT-..NATION..45
WHITE CROSS-EP
ANTI-DON'T WANNA DIE IN YOUR WAR-LP
DISORDER-MENTAL DISORDER-45
BIRTHDAY PARTY-BAD SEED-EP
PROPAGANDA-LP V/A
FREEZE-GUILTY FACE-EP
FU'S-KILL FOR CHRIST-EP
SCREAM-SCREAMING-LP

NO PARTICULAR ORDER

Steve Spinali

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4-DESCENDENTS-MILO GOES TO COLLEGE-LP
5-MINUTEMEN-WHY DOES MAN START FIRES-LP
6-BLACK FLAG-EVERYTHING WENT BLACK-LP
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8-RIISTETYT-VALTION VANKINA-LP
9-AVENGERS-LP
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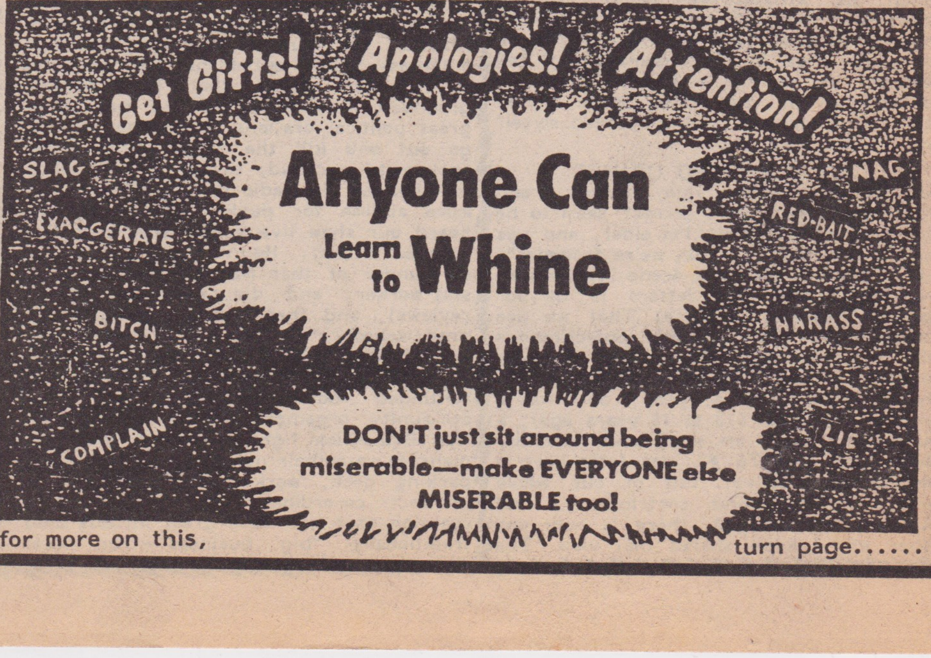
12-PARTISANS-LP
13-MINOR THREAT-OUT OF STEP-EP
14-VIRGINIA ASTLEY-LOVE'S A LONELY..45
15-ANTHRAX-EP
16-DIE KREUZEN-COWS AND BEER-EP
17-WHITE CROSS-EP
18-WESSEX '82-EP V/A
19-EDITH MASSEY-PUNKS GET OFF THE GRASS-45
20-BLITZ-NEW AGE-45

Tim Yohannan

APPENDIX LP/ARTICLES OF FAITH EP
BASTARDS-TAPE LP
CRUCIFIX-1984-EP
DRI EP/DOOMSDAY MASSACRE EP
DIE KREUZEN-COWS AND BEER-EP
FU'S-KILL FOR CHRIST-EP
INDIGESTI/WRETCHED-EP
KRAUT-LP
MINOR THREAT-OUT OF STEP-EP
N.O.T.A.-TOY SOLDIERS-TAPE
NEOS-MARTIAN BRAINSQUEEZE-EP
OUTPATIENTS-TAPE
POISON IDEA-EP
PSYCHO-EP
RATTUS-LP
RAW WAR-TAPE LP
RIISTETYT-LP
SCREAM-SCREAMING-LP
SSDECONTROL-GET IT AWAY-EP
TOXIC REASONS LP/WHITE CROSS EP

NO PARTICULAR ORDER



for more on this, turn page......

neener, neener, neener

The MRR mag came into existence to fill a void. After Flipside decided to cease it's national scene coverage, we tried to take up the slack , using our extensive contacts built up since our first radio show in April of '77. We also wanted to put out a zine, that besides covering music, focused more on the serious side of punk; on the political, sociological, and economic issues; that stressed a re-introduction of intelligent and positive thought into a scene that had been becoming increasingly mindless, violent, "rock and rollish", and anti-political. There were already plenty of zines that focused on the lighter side of punk (a totally necessary aspect of the scene), and we didn't begrudge them that, but we wished to stake out new territory, much in the tradition of the late great Search & Destroy.

THE 'MEAT CRIMES' OF THE MATTER

Lately though, MRR has come under heavy attack in, and by, a very few zines. Central to all these attacks (some of which are based on serious political differences, but most of which are smokescreens that serve to conceal personal hostilities stemming from jealousy, insecurity, rejection, and/or paranoia) is one person who has mounted a national campaign against our mag, and me personally. I'll get back to him in a minute, but first would like to speculate on why these few publishers would want to get sucked into his "conspiracy". For one thing, they are all friends, and are all close to a band that we criticized, via cartoon, for their behavior during a violent incident here in S.F. last year. Secondly, it may be a matter of sour grapes on their part, because of our widespread distribution and relatively sudden success. Also, the 2 or 3 zines involved resent our particular political approach, which includes highlighting the various contradictions within the scene, and thereby introducing a bit of harsh reality into the escapist "rock and roll" world they've been cultivating.

CARTOONIST GOES 'APE'

Back to our "friend". We have incurred the wrath of a cartoonist, whose strips are featured in many fanzines. His anger is such that we are not only the subject of many of those comix, but are now the target of his own 16-page zine, dedicated entirely to attacking MRR, and myself personally. Besides this, his fixation has driven him to write letters to other zines (like the one in the recent Flipside, to which he affixed an alias), to do interviews attacking us, and to call or write zines and bands around the country to engage them in his organized plot (as reported to us by a few of those he contacted). He has also made failed attempts to drive a wedge between myself and friends, like Jello.

MY SUPPOSED CRIMES

As stated in his zine, letters, and interviews, our chief "crimes" seem to be the following: (1) That I'm older, and was once a long-hair (2) That we're "commies", out to subvert the punk scene (3) That we wouldn't publish his letters to us for political reasons, and (4) That we are steering kids into violent confrontations with cops, which will result in even further political gains for the Far Right. My response to #1 is, yes, I once was a long haired rebel (10 to 15 years ago), a punk then as I am now, and hopefully always will be. To #2, yes I do have a marxist perspective. Out of our whole group of staff and contributors, that number well over 50, there is only one other who I know shares that view. The prevalent perspective presented in our zine is anarchist, reflecting the proportional composition of the writers. We also run pieces from nihilistic, socialist, petit-bourgeoise, situationist, and non-descript perspectives. In answer to #3; we began receiving mail from him after our first or second issue. He initially submitted his comix for possible publication, and I returned them with a letter saying we wouldn't run them , since so many zines already did, but if he wanted to do specific issue-oriented cartoons, that would be great. From then on he started a series of increasingly hostile and cryptic letters to us. I tried to find out from him the basis for his apparent cynicism and bitterness, to no avail. But when he mentioned that he would be visiting S.F. in Jan., I sent him my phone number, asking him to call, so that we might meet face to face, and perhaps establish better communication. He never did call. According to his zine, he blew that off because he heard I was a "crushing bore". The next letter was amazingly hostile, and contained many of the accusations listed above, as well as the insinuation that we were being funded by rich communists or the C.I.A., and that he would "expose" us publically unless we did it ourselves in this issue. We (Jeff and I) wrote back, did a point by point rebuttal to his claims, and then told him to do whatever the fuck he wanted to, that we wouldn't succumb to his intimidation or threats. He then put out his zine.

MY REAL CRIME-REJECTION

"..I believed and practically idolized..Tim"

"Tim left N.J., and moved to Berkeley for ..a half decade of grad school. This is what has become known as the Great Betrayal..I thought they were traitors.."

"He burned me bad once, but he won't burn me again..My head was fucked with when I was a kid and I haven't forgotten."

"When MRR came out, I figured I'd have to give them their chance..but I also knew that in order to do something good..I'd have to wait for my time,"

"I'm a punk cartoonist, who has had his work printed in fanzines all over the world, and they treated me like I was a baby with shit in my pants."

It makes for very interesting reading. If what he writes in it is what he truly believes, then he never had any intention of honest communication. He reveals how he thought he knew me 10 years or so ago, when I lived in New Jersey, drove a truck for a living, and wrote for a radical underground newspaper. He apparently "idolized "me, but the "me" he pictures is a fantasy "Tim", embellished with all sorts of "heroic" deeds that just weren't grounded in reality. He had me giving great political orations, exhorting kids to go out and kill the "pigs" (I've never spoken to a crowd, except in 1979 when we picketed our radio station KPFA to get more airtime for punk- anyone who has heard our show live knows what a spastic speaker I am). He had me being the co-founder of that mag (I was mostly a shit-worker, and did occasional music reviews), and then had me going off to grad school, "selling out" the rebellion, and 'abandoning' him, etc. (I've never been to grad school- crime that that is?-and continued doing political work like community organizing; helped a group in New Brunswick fight Johnson & Johnson's plans to raze their neighborhood to build a parking deck, worked in Berkeley as a precinct co-ordinator for a grassroots coalition that has made great inroads onto traditionally "big business"- run local government. I also continue to have nothing but shit jobs, and am currently doing shipping and receiving). Anyway, the point is, that when the rebellion of the '60's failed to wipe away all evil, he turned very bitter, and I now became the personification of all that went wrong in his life. My "reappearence" seems to have triggered him off, and I'm sure that what he perceived as our "rejection" of his work, a rejection by his "old mentor", didn't help matters.

MRR SUPPRESSES POLITICAL CRITICISM?

In any case, his communications to me never mentioned any of this "history", and I never had any inkling that he either wanted or expected his slags and diatribes to be printed. In fact, at one point he even wrote "You keep my name out of your zine, and I'll keep yours out of my comix". We continue to be interested in printing coherent, intelligent, and constructively critical opposing views, but his vituperative replies certainly didn't fit that bill (which is sad, because he does have some interesting ideas on the shortcomings of counterculture, especially on the danger of our instilling "punk conformity", but unfortunately these ideas come wrapped in so much emotional baggage that the constructive value has been largely obliterated).

POLICE ABUSES

As far as #4 goes, our coverage of incidents of police/punk confrontations have labored to be factual, are written in non-inflamatory language. In fact, we have recently been criticized in a zine for not coming down hard enough on the cops. We don't wish to see punks get slaughtered, but we do think they have every right to defend themselves (especially in So. Cal., where the L.A.P.D. and Sheriffs are notoriously brutal). We obviously don't perceive all cops as evil, since we ran an interview with an exceptionally intelligent and human cop, S.F.'s Sheriff Mike Hennessey, but we do recognize their basic role, in this class society, as one of protecting the property and lives of the rich from the rest of us. We shall continue to report on their abuses of authority, and shall continue to present many opinions on how to best deal with these situations, as well as larger political issues.

WE WANT YOUR INPUT

So that's the story. We have not wanted to use alot of valuable space here in countering his vendetta, but felt it necessary to respond in some manner, given the lengths to which he's going. This is not really the political issue he and his friends would have us, or you, believe. Our approach has been to call or write to slaggers, to ascertain if a serious, non-hysterical dialogue is possible-either personally, or in print. In this case, the motivation seems to be one of harassment. None of our accusers have bothered to reply to our attempts at rational communication, but rather have continued to take cheap shots. We debated extensively, within our staff, the proper response to their offensive, We will not play their game, will not respond in kind. We hope that the readers of this mag know by now what we stand for (whether or not they agree with our politics), and will be able to see through this slander. If, however, you feel it necessary for us to go into further detail, to name names, etc, let us know. Hopefully, this response will suffice, and we can get on with the business at hand, the really important issues that we all face, and the coverage of our scene. Let me know what you think after all this shit. Before we move on though, there is one political aspect of their assault that I would like to deal with. Please read on..."Old Man" Tim

JOE MCCARTHY'S GHOST

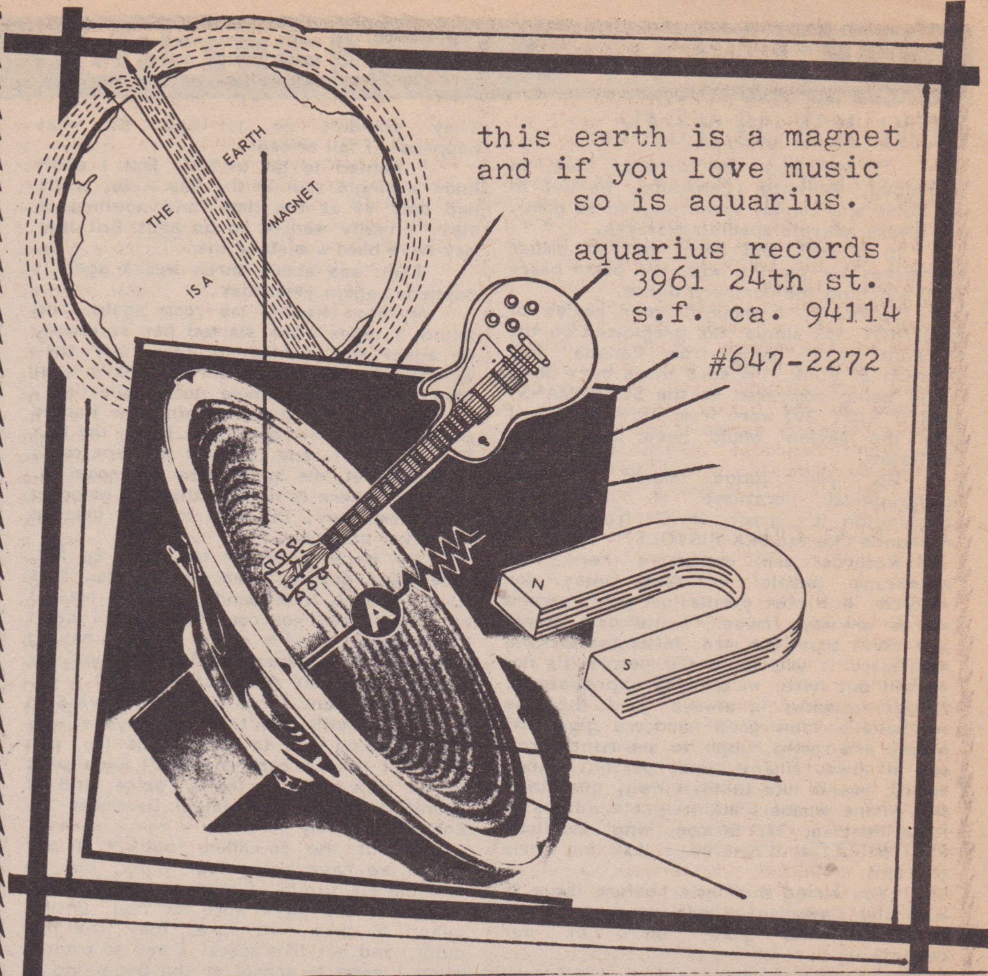
MAXIMUM ROCK N ROLL ARE COMMUNISTS

That's what the graffiti on a wall in New York's lower east side states. Whether the work of one of the forementioned detractors, or an "inspired" result of their campaign, I find this the ugliest aspect of all. IS THIS THE 1950'S AGAIN?, when insinuation and red- baiting brought on a hysteria that caused thousands to lose their jobs, and when the Cold War came to life. And hysteria it was; playing on the fears of people whose idea of communism came straight out of the Hearst newspapers, or else was nudged on by the perverted version of communism that the Russians peddle. Pandering to the lowest common denominator was Joe McCarthy's game, and apparently some people in the punk scene are playing it too. The person or persons propogating the view that we're "dirty reds" are either very misinformed, or else are waging a deliberate campaign of disinformation aimed at discrediting our overall political and anti-capitalist direction. This is not being done through intelligent give-and-take, but through cheap shots, vicious slags, and fear mongering. MRR will criticize reactionary values, expressed in songs or peoples actions-values that encourage racism, sexism, and other forms of stupidity-but that's not the same thing as taking a cheap shot by calling them "fascists".

COM·MUN·ISM : a final stage of society in Marxist theory, in which the state has withered away, and economic goods are distributed equally.

MAXIMUM ROCK'N'ROLL=FASCISM

inscribed on MEATMEN EP.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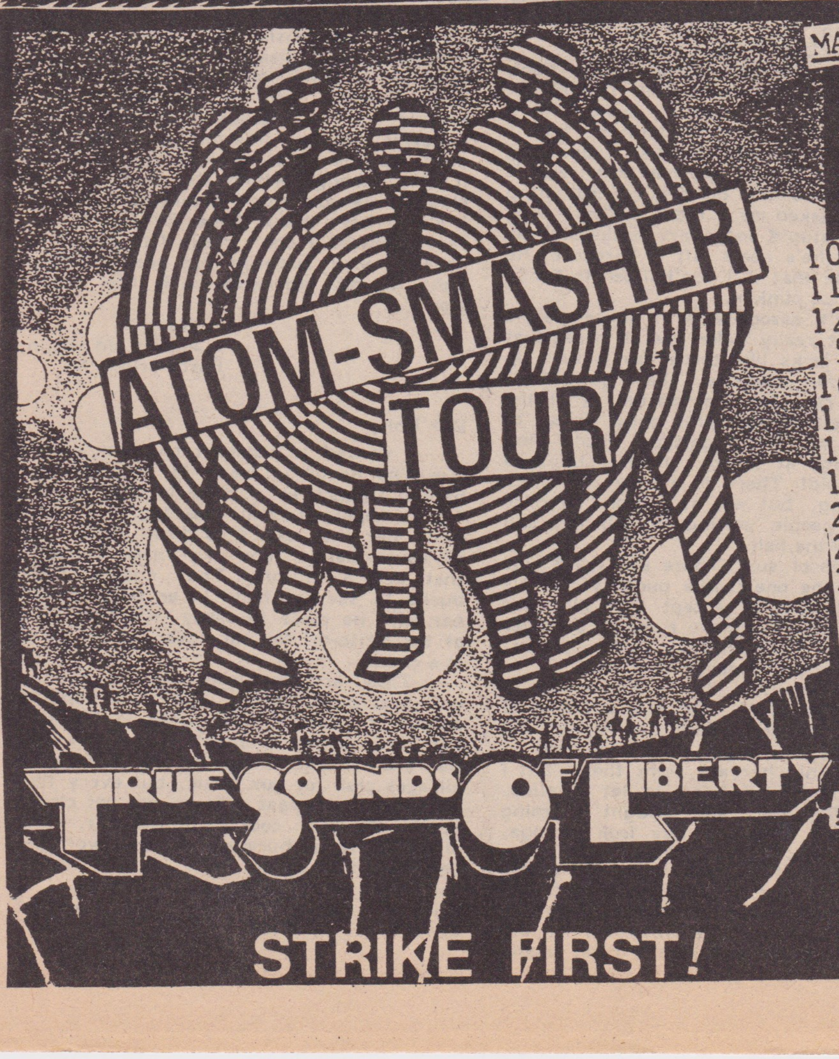


MARCH

5	PHOENIX	Madison Gardens
6	TUCSON	Backstage
8	DALLAS	VFW Hall
9	HOUSTON	Longdale Hall (Univ. Houston)
10	AUSTIN	Skyline Club
11	NEW ORLEANS	Tupelo's
12	ATLANTA	688 Club
15	RHODE ISLAND	Living Room
16	BOSTON	Channel
17	T.B.A.	
18	PHILADELPHIA	Drexel Univ.
19	T.B.A.	
20	N.Y.C.	Great Gildersleeves
21	TRENTON	City Gardens
23	WASH D.C.	George Wash. Univ.
24	CLEVELAND	Pop Shop
25	CHICAGO	Metro
26	MILWAUKEE	Hall show
27	MINNEAPOLIS	1st Ave.
29	T.B.A.	
30	DENVER	Mercury Cafe

APRIL

1	DENVER	Hall show
2	SALT LAKE	Hall show
4	SAN FRAN	S.F.S.U.
8	ORANGE COUNTY	Hall show
9	LOS ANGELES	Hall show?

LETTERS LETTERS LETTERS

DEAR MAXIMUM R&R:

Me and my friends live in Winnipeg, Manitoba (Canaduh). We live in an igloo and cannot speak english so good, so please tolurate spelling mistakes.

It is real cold here, but we amuse ourselves by playing with the polar bears and watching the northern lights.

Seriously, I thought your review of the RIOT 303 single was prejudiced on the account of it being from Canada, last bastion of Punk. I'm sure those boys don't mind being compared to the SUBHUMANS, but if RIOT 303 were from Midwest USA, I bet the review would have been a lot different.

Do you judge music on its geographical location? If it's from Washington it's great, if it's from Canada it sounds like the SEX PISTOLS?

Records are expensive here; we encourage people to send away for records, but most people just go to record stores anyway (myself included). People just don't trust the mail, takes too fucking long also. If you could tell people it's not so bad out here, we'd really appreciate it. Crowd response is always good, because we have so few good hardcore gigs that people are really happy to see bands from out of town. If any band, person, thing, maniac would like to visit Wpg, give them this phone number, address, etc.: Days of Rage Fanzine, 286 Simcoe, Wpg, Manitoba R36-1W1, (204) 772-5204... Ask for Chris or Keith.

(Ed- You wrote this letter before issue #4 with the Canadian report came out. Hope that dispelled your fears of our prejudice-)

Max R & R:

Hi. How's it going down there in the Bay Area? I hope it's better than here in the valley.

I'm really upset, and I figured I'd write to you and tell you how I feel, because I'm sure you've talked to kids who've had some of the same problems I'm having. I'm also trying to vent some of my frustrations on this paper rather than going and doing something stupid that I might regret later.

First of all, I'd like to tell you what my parents have done to me. I came home one night, and went into my room. I turned on the light to find that my whole room was completely ripped apart. My posters, pictures of bands, gig flyers, and a collection of banadanas were all gone. Nowhere to be found. I was totally pissed! I walked over to my stereo to put on some noise, but all of my records and tapes had disappeared. By that time I was ready to kill! Why did they do this to me? Maybe I could understand them doing that if I caused a lot of problems, if I came home at all hours of the night, if I came home wasted all the time. But none of these things happened that often. My grades aren't that bad, all c's.

Then mom call me into the living room. I got the Lecture. You know, the one on, "Why can't you be like everyone else?" I was also told that punks are "freaks." Mom also told me that I don't really understand what punk is about, but when I tried to explain to her that I did know, and she didn't, she wouldn't listen.

I was told that I couldn't bring another thing in the house that had anything to do with punk. I couldn't get anymore fanzines in the mail, or records and tapes for that matter.

She told me if I couldn't live under these conditions, I could leave. So I went into my room and packed. I was going to wait for them to go to bed before I left. They wouldn't go to bed. So what happens? I fall asleep!

I wanted to go to S.F. But I don't know a single soul in the Bay Area, and I had only $9 at the time, and nowhere to stay. I really wanted to go bad! But that may have been a mistake then.

That was about three weeks ago. It happened again yesterday.

My mom was in my room again, and found 3 tapes. She started her screaming fit again and wanted to know why they weren't burned with the rest (that's what they did with my whole noise collection). We got into an argument again. She wanted me to burn those tapes (one being the Max R & R comp.), and told her that she could at least let me give them to someone. Bullshit! There is no way that I'm going to give them away. I'll have to keep them in my locker at school.

My parents censor my mail. So far, they have gotten 5 fanzines (2 Max R & R), 2 letters from bands, and at least 1 ep. Those are not counting what I don't know about. So I'm going to start having things sent to general delivery. That way no one can get my mail except for me.

I still want to go to S.F. I have $115 now, but still don't know anyone. My cousin would like to leave home too, but we don't have a car, and don't know what to do once we get there. We're kind of young--I just turned 16 on December 28. Enough about my parents.

About the so-called "punx." At my school we have about four punx, but we also have a group of punk clones, I really thought these guys were for real, until I talked to them. Oh sure, they look like punx, and act like asses! I was so excited when I came to school at the beginning of the year and saw all of these "punx". I was thinking, "Hey, things are starting to come alive in Lodi." What a joke!

They waste time telling me how punk they are. It makes me so mad! I didn't let one of these guys stab my hand with a safety pin once, and he told me that I wasn't a true punker, because I didn't let him stab me. When I told him that I wasn't stupid, and didn't go around mutilating myself, he asked me if there was now such a thing as stupid and smart punkers. This guy thinks he's god's gift to hardcore. He also told me that if I don't listen to KISS, I'm not a true punker.

I don't associate with these people anymore. It really makes me ill to see that just a few jerks like these people fuck up the scene for everyone. These guys don't know, or care for that matter, what the scene is all about. This same group of wanabee's are into getting drunk and taking drugs at school, which I think is totally stupid! There is a time and place for partying, but not at school. There're too many people waiting to nab you and take you to the hall.

My school sux! There are 2,500 kids here, and the one female punk is me. It's hard for people to accept that girls are into punk also. We have a lot of preppies living here. They all suck in my opinion. We have a lot of "stoners" here too.

Just the other day I had a run in with a stoner chick. She told a friend of mine that she didn't want her hangin' out with people who slam! I was so mad, I wanted to whip her ass right there, but I kept my cool and tried to let it slide. Come to find out, she thought slamming was shooting heroin. I may look strange, but I don't look like no junkie!

She's started some more shit today. I'm going to try to stay cool, but if I can't stay cool about it, I'll make sure that she doesn't bother me anymore. (I was told by the head dean that if I get caught cutting once or cause even the slightest bit of trouble, I'm out of this school.)

Enough about the school. Now about our scene. I think that things may be coming to life here in the valley. Not anything to brag about , but nevertheless some sort of scene.

I heard yesterday that BLACK FLAG and the AUTHORITIES are going to play in Stockton. Don't know when yet, but it's in the works. The manager for the AUTHORITIES, Jeff Stroh, is a substitute teacher, and teaches here once in a while. He's helping to promote this show. He also promoted the show when the DK's were in Stockton last June. I don't know how I'm going to do it, but somehow or another I'll get to that show.

I like to write letters to bands in other parts of the country to find out what things are like there. Sometimes I'm lucky to get to the mailbox before anyone else, and I do manage to receive a few letters. But with this general delivery thing, I can start building up my music again, (which has dwindled to those 3 tapes I talked about earlier, and 1 45) and start hearing from all the bands that I write to.

Well, I suppose you've heard enough out of me, so I'll be jammin' now. Keep up the excellent work on the show, because it's the only thing I look forward to.

Thanx for listening,
Jami Feiock
Lodi, CA

Dear Inspiration,

I just want to tell you not to let anything happen to your magazine. It has been an inspiration in my life. I have been playing guitar for 4 years and have been involved in music for longer. Your magazine has unleashed and ignited my interest in punk. My songs have become punk oriented, and my old ones I have revised. It is because of you. Your magazine has done this for me. If anything ever happens to me musically (and I think it will, although nobody else would), I will always remember your inspiration. Though I don't have much hope for the human race, because I don't really like people in general, your magazine has been a bright light in my otherwise dark life. Don't stop.

An outcast,
a 20 year old virgin,
East Harlem, NY

Max RnR,

I wanted to comment on your article "On The Road" in issue #3. You list the Second Chance as a place to play in Ann Arbor, Michigan. Well, the 2nd is a really awful bar that caters to dumb jocks, Top 40 cover bands, and big- name concerts that are a rip-off. They charge 10-12 bucks to see one band in an overcrowded bar with no place to dance. It's some kind of tax write-off for our "dear Mayor", who is a crook.

They are not interested in helping out h.c./punk bands, and only want to exploit it. Most of the punks in the area hate the "Sucky Chance" with a passion. We are trying to open an alternative all-ages club for our music, but every time we have in the past 4 years, we get closed down after a couple of months. The situation is a bummer. If we ever get things going again, we'll let you know.

Till later, Peace, Love, and Autonomy,
Alice Royston A2 Review-1047
Olivia-A.A.,MI 48104

LETTERS LETTERS LETTERS

Dear Max RnR,

I was glad to see that we(AMEBIX) got a good review for our first EP in issue #2(which we got from MDC while they were here). But am somewhat pissed off with "along with CHAOTIC DISCHORD, one of the few UK bands to break the mold". Their "Fuck The World" EP has had a great deal of success here in the UK, although unknown to 90% of the people who bought it, CHAOTIC DISCHORD is in fact a band made up by members of VICE SQUAD to take the piss out of DISORDER and CHAOS UK, financed by Riot City Records. They also plan to bring out a 'hardcore' CHAOTIC DISCHORD album, no doubt using the proceeds as spare change to mess about with in their hotel suites(cunts).

Anyway, since meeting up with MDC, we have had the opportunity to listen to more American punk music, and also gain an insight on the movement over there. It's good to see letters in your fanzine that attack violence at gigs, police harassment, etc. It gives the overall impression that you are going about creating the movement in a far more mature way then the trendy art students did in England in '76, crying out for chaos and anarchy, while creating their own tight knit system based on credibility and such shit.

I will tell you about our band, which formed in '78. We have played about 12 gigs in the last 4 months, mostly with DISORDER. Most have been a success, except for the gig at Bridgewater, where everyone was paralytic, and we couldn't play to save our lives. We aren't too pleased with that first EP, as it lacks a lot of volume and power, thru pressing. However, we just put out a new one,"Winter", which we are really pleased with, as it gives us a chance to establish ourselves as an original band.

Our plans for the future include eating some food, and getting drunk and falling down as much as possible. Both AMEBIX and DISORDER would really like to come over to the States for a little tour sometime, so we can show you that England doesn't just have shit like the EXPLOITED, VICE SQUAD, 4 SKINS- that kind of "mega-punk" shit. I get the feeling though that in England we may finally be sifting through the shit and coming up with some good bands. I hope I'm right, because complacency seems to be setting in along with our political climate of mass unemployment and the fucking resurgence of blind patriotism after the pathetic Falklands fuck up. Anyway, keep up the good work over there, and maybe we'll see you some day(if they give us visas). Cheers, Aphid Amebix c/o Rough Trade, 137 Blenheim Cres, London W 11, England. And remember, "No Gods, No Masters"!

M.R.R.:

You know how there are a lot of fights and stuff between Skins into Straight Edge, Skins into Skating and Skins into Surfing Well -- they just got another group to fight with: SKINS INTO SOAPS!

We believe that Soap Operas rule! We are pretty much united against non-soap Skins, but we have a lot of fights among ourselves...like which channels Soaps rule.

Last night we (ABC supporters) had a big fight with NBC supporters. We also fight with night-time Soap supporters.

Soap watching is very emotional and exciting. I lost five lbs. last week alone, jumping up and down as the tension mounted on General Hospital.

I just want to say to all you closet Soap Skins out there: Be proud! (Even if you like CBS or NBC) And Unite! And We Shall Rule!

Ivory-Snow Dial
Irish Springs, Missouri

WILLFUL NEGLECT

Dear MRR,

First of all, thanks for putting Abort The Mission in the top 100 records of '82. It was a surprise for us. Next, I would like to talk about WILLFUL NEGLECT. No one knows who we are except for a few record reviews. I got into punk music before because it was fun and alot more interesting than the boring r'n'r . Well, we're still having fun and our lyrics should show that. Doesn't anyone have a sense of humor anymore? Everyone's too serious and too critical about punk bands these days. We're not homophobic or sexist. We only sing about topics we are familiar with. And we like to keep it on a not so serious side. We're young, so let's have fun.

From just another H.C. band.
Wade Calhoun
WILLFUL NEGLECT

Max RNR,

I'm writing here cause I'm listening to your LP Not So Quiet. I bought it a month ago and haven't stop listening since. I was glad to read on the cover that there's a radio show which covers punk and garage bands. See, where I'm from, the closest to punk on the radio are CLASH, ADAM ANT,FLOCK OF SEAGULLS, etc, and that's only as of this year. Until this year I couldn't get records like yours. But now, at Budget Tapes where I buy,they have an A-Z punk section. Still not a hell of alot, but I'm not completely out of touch with the scene that I wish so fuckin bad I was a part of. I come from a very small town of maybe 1000 people. I mean it is only a few blocks long. Thompson, North Dakota, 10 miles south of Grand Forks, which isn't all that big either. The real bummer is that I don't know one other person around here that listens to the music I like. My goal is to get to L.A. soon to be part of the punk scene I believe so much in.

Meanwhile, I try to make the people around here realize that Punk is not dead. It is a music they cannot kill. I had my ear pierced 3 times, and color in my hair. I hope someone at Max RNR is reading this. The main reason I wrote was to let you know that there are punks in N.D....at least one anyway(That'll change!).

Planet Boy

MRR,

Last issue a response to my column (AK 47) on Ireland appeared in the letters page. While I'm glad that someone is reading my column, and are entitled to their own opinion, there were a few, shall we say, statements in error. The British Army entered the North of Ireland, most recently that is, not to quell terrorism, but to prop up their international image, which was being soiled by the actions of the blood thirsty thugs created by years of anti-Irish indoctrination, who were, as they are now, attacking innocent Irish people. The Provisional I. R.A.. which Patrick Amary claims the British Army came in to battle in August of 1969, did not exist yet. The Provos were formed in a split in January 1970. The "true I.R.A." (he means the Official I.R.A.), which Patrick claims denounce the Provos, have not existed officially since 1972. They have surfaced several times in the last decade however, unofficially, to do bank robberies and kill members of the Provos and the I.R.S.P.

I wonder if Patrick feels that the Dutch settlers in South Africa, or the European Jews in Palestine have the same right he claims for the British colonists of Ulster; the right to hold the territory, the right to keep down the native population through the use of terror, violence, and political repression. The Irish of Ulster have the same rights as their Palestinian and Azanian brothers and sisters, to control their own destiny and that of their native land.

About 10 days ago an unarmed volunteer of the I.N.L.A. was shot down in Derry, under the British Army's "new" shoot to kill order. The people of Derry responded with a full week of rioting against the forces of British order. Proof once again that the volunteers of the I.R.A. and the I.N.L.A. are not terrorists, but the freedom fighters of their people.
Peter Urban

Dear Max RnR,

Hi, I'm a German exchange student, and I thought it would be interesting to write a few lines to you. Before I came here I was listening mostly to JOY DIVISION and THE CURE, but now I'm totally convinced by HC punk. In Germany, most of the people still think of the USA as the "free continent" (especially Calif.), where you can do almost anything you want. But I experienced just the opposite. The American society sucks! You can only get beer if you're over 21, you cannot hang out on the streets, cause you've always got to face the cops. Last December I went to see UK SUBS at B-Sq, but they didn't let me in cause I was too young, and then the cops came and I got in trouble. There are so many reasons to get angry about the US

You do a great job with your magazine and show, and the bands are good too. They make much more out of their lyrics(good examples are the DK's new album, or 7 SECONDS' "Anti- Klan" and "Racism Sucks", as the British bands (except CRASS, but their music is awful). There are so many good gigs in SF, but if you're not allowed to drive and can't get a ride because everybody else in Richmond(a suburb) hates punx, you start getting sick of America and the conservative Moral Majority. PUNX AND SKINS UNITE AND FIGHT AGAINST AMERICAS REDNECK SOCIETY!
Sincerely, Markus Urstoeger

LETTERS LETTERS LETTERS

MRR;

Just lately, I've started getting aware of how I'm being controlled by the corporations media. I live with my grandparents, and literally all they do all day is watch TV. Their intelligence level is so low, you can't talk to them about anything in the real world. They actually believe all that TV shit! When my grandmother told me I ought to grow my hair like Suzanne Somers, I really puked. They read the National Enquirer and believe it! And guess what? You wouldn't believe the kind of bullshit they push in there. I think all you people should read one someday. There was a story in that rag promoting some guy that has the "perfect" solution to overcrowded prisons: 1) Take all the prisoners out and give them all operations that will make them blind. 2) Make them go out into society as blind people (meaning it's hard to commit crimes when you're blind). 3) If the convicts are "good" for five or ten years, they can be given an operation to give them their eyesight back! Oh yeah, another headline was "My Daughter Was Beat Up And Raped By A Teenage Punk". In the same rag, they had an almost nude picture of some dumb blond from some lame TV show, and the caption was something like "Luscious Lind Lovinn will be making all the men sweat when she starts appearing in some new sitcom". Wow.

Anyway, back to my major point. I'm just starting to really get all my ideas together about how and why everyone has gotten to be so oblivious to everything. I want to really change things, along with everyone else that really wants to do something about this pile-of-shit society. But, I feel like this movement is sort of snobby, and whenever someone like me wants to get into it more, people put us down for not having a wierd hairstyle or for not wearing steel-toed boots, and all that shit. I mean, I think the punk fashion looks pretty cool, but to me it seems just like another big hype. If all the punks were really into it for political reasons, they wouldn't put down other people who have the same beliefs, but wear different kinds of clothes. It seems like lots of punks, especially those who have super longhair on Monday and a mohawk on Tuesday, are just using hardcore as an excuse for being assholes and, at the same time, getting approval from people. If they really cared about helping anarchy evolve, they would be giving a chance to some people who don't look like them, but believe in all the shit they write on the walls. Why do I have to dress like everyone else just to be listened to and get together with people who say they want to change things like I do? I mean, maybe I just haven't met anyone who really believes all this stuff they preach about. When I do, it should be people who want to collect everyone together to form a real force, rather than alienating people because they don't have the fashionable look! Andrea R, S.F.

Dear Max RnR,

I liked the write-up on Finnish H.C. I happen to be a great fan of TERVEET KÄDET, and am friends with Laja (vocals). I also like SEKUNDA, RIISTETYT, LAMA, KAAOS, NUKKETEATERI, and N.A.T.O. I'll tell you about me. My real name is Scott, am 6', have jet black hair (what's left of it), and I live in a placement in L.A. called Vista Del Mar. It is comprised of..A) people with mental problems..B) teenage cons..and C) orphans. I am "B" and slowly leaning towards "A"! (oh yeah, I'm 16 years old). This place is actually a dictatorship!!! I just got busted for my opinion, and I was threatened to be sent somewhere else (or exiled). How's that for a fucked-up system!!!!!!!!!! I sometimes get the feeling that all adults in high authoritarian positions have a fetish for fucking with teenagers. Well, gotta go. Really liked the LP, especially INTENSIFIED CHAOS, M.A.D., CRUCIFIX, CODE OF HONOR, 7 SECONDS, REBEL TRUTH, M.D.C., TONGUE AVULSION, SCAPEGOATS, DEADLY REIGN, N/A, WRECKS, and M.I.A. Thanks alot, Kay Oss

4613 La Subida Pl.
Tarzana, CA 91356

P.S. Make me known. Give my address out to bands. I play a pretty good bass, so if you know of any band forming in the S.F.V...

Hello,

My name is Thorsten and I'm from Germany. I think it's fucking shit that my favorite bands are from America (MINOR THREAT, MEAT PUPPETS, HÜSKER-DÜ, etc.), but the scene here is very bad. A lot of people are pseudo-punks with completely wrong attitudes. They think punk means to act like idiots, to be drunk all the time, to be apolitical with the "I don't care" attitude, to be only into the music, and to destroy the toilets and windows when they have the possibility to go to a show, so there will be no place to go in the near future. Bullshit!! Fuck off!! Bahhh!! Senseless vandalism sucks!!! I believe in constructive violence against institutions which keep index cards on all "punkers" of the town, because everyone believes them to be subversive!?! But besides these stupid assholes, more and more people are getting into the American so-called "straight edge", and the scene gets better. Bands like BLUTTAT or UPRIGHT CITIZENS are really good, and we formed a new band too called 1983. Another point is the increasing Nazi problem. Bands like OHL are spreading Nazi messages and the kids influenced by the English Oi movement buy their records, so they are big sellers. Thorsten Keller-Im Winkel 44-4300 Essen 18 Germany----Please answer, be more than a witness.

MRR!

Your fanzine is extremely US-HC #1, OK. Maybe you don't need my thanks. Anyway, you're cool gang. Your zine is pretty political (political is maybe good thing, but not "party" political. Hope you understand what I mean). Hundreds of fine ideas, but do they work? I think the only thing that works is that you gotta fight for your life, but not fuck others (if not, commit suicide cause depression will kill you anyway). Live your life with a positive attitude. No idea has ever worked. Not capitalism, it oppresses the poor. Not communism, it oppresses enterprise. Not anarchy and revolution, it leads to the power of the strongest. For example, my grandma's father was a revolutionary who died in the fight, and he didn't even know what it was for. He thought it was a good idea for poor people, but shit it was. Leaders lied to him. So, no one is gonna pay for your living. You gotta fight for your life without listening to ideas of religion, etc. Nowadays, punk is a wise thing cause of these positive ideas; anti- war, peace, etc. Even though, what's wrong with death? Who can answer me? What is there after "living" here, this hell for poor people. OK, maybe this attitude is shit. Who knows? Anyway, the "I don't give a shit" attitude doesn't work. But love, is necessary. No one can stand this shit without love. But the worst of all, class society still exists. Always some poor. If we look at reality, there's the lives of the rich people, seperate from the lives of the poor. Everyone in this world is fucking over the others. Beautiful ideas don't pay. Shit! Paska! By the way, punk is a fucking different thing today from the SEX PISTOLS stupid "destroy" attitudes. But, never will we go back to the '60's and hippie lame shit! However, there will always be some assholes beating others up. Fuck 'em! You can't tell someone what to do, but still the most radical political bands are the favorites of wise and thinking people. Today we have many fucking enemies, even though the they're the same people as always- cops, army, politicos. It seems sad that action is the only way to fight for your rights. We need action, but not necessarily revolution. I won't say anything about Ⓐ now, cause I don't know what it really means. Who knows? Those ideas of anarchy that I have read about are a load of shit. The truth is what we see and do, ok? Petri Marko Kalervo Mansikmamaki, Finland . Bastard with a bad attitude of living in this shit.

P.S. Never violence, it's not a way at all

P.P.S. They may seem cool, but alcohol, drugs, and ideas destroy your thinking!

Dear MRR,

I read your recent review of SACRED ORDER's cassette, and it made sense on what you heard. However, seeing a band can make a big difference, as you know. I believe this band has the right to sing about their opinions in an honest manner without trying to shove them down people's throats. This they do very well and always with a sense of humor. I get good vibes from this band, and so do most Milwaukee kids who see them. They will be appearing on the Master Tape LP, Volume 2 I'm told, and another local band will be recorded on vinyl. DIE KREUZEN, OIL TASTERS, VIOLENT FEMMES, and others have singles and LP's out soon, or will have. Local gigs are happening at Lost Dutchman's Mine, Niko's, Zak's, Jazz Gallery, UWM, and the Palms. Anyway, your review is well taken in the context that you heard SACRED ORDER. With all the serious HC bands out, it's refreshing and necessary to retain your sense of humor about life, music, gigs, police, employers, or whatever you might come into contact with. SACRED ORDER does this as well as any band in Milwaukee right now, along with the above mentioned, as well as COUCH POTATOES and SHEMPS.

Your friend,
Christopher Twining

Dear Christopher,

It is not our desire to prohibit S.O.'s freedom to speak their piece, nor do we care to see everybody lose their sense of humor. At the same time, Mike Podolak seems quite serious about his hatred of gays, as exemplified in his letter to us last ish. He's entitled to feel that way, but I don't have to swallow it myself. I also agree it's totally necessary to maintain a sense of balance between humor and seriousness, although I find it refreshing to hear bands sing intelligent and political lyrics, because 99% of all rock bands have always been on the light side of things (including grey matter). If I want to hear ridiculous or retarded lyrics, all I have to do is turn on the radio. Anyway, thanks for your thoughts. Tim Y

LETTERS LETTERS LETTERS

Dear Tim,

In the last issue of MRR, you reviewed our EP, "Soundtrack For Trouble". We thank you for giving us the review, but a slight error on your part is causing problems for us. In the song "I Hate Cops", you printed that we say "...cops are all niggers...". Perhaps if you would have taken the time to listen a little closer you would have heard us state "I hate cops, they're all fuckin' piggers". We don't mind constructive criticism, but this is clearly a mistake on your part that has resulted with the branding of us, by some, as racists. This is about as far from the truth as you can get. Two of our roadies are black, as well as several of our close friends. Besides, who says you have to be black to be a "nigger"? If you would be kind enough to print this letter, and perhaps read it on your show, we would be most forgiving for your misstatement. We would also like to thank you and your crew for the air play we have received on your show and all the help you have given us.

Sincerely,
Brian Thalken
AUTHORITIES

APOLOGIES

Dear Brian and co.,

You have my deepest apologies for whatever trouble I may have caused. I listened to that line many times before writing that review, and asked others to try to decipher it. Now that I know what you sung, upon re-listening ,it is clearly "piggers". Unfortunately, my copy of the record didn't contain a lyric sheet, and we know the disasteruos result. Thanks for the info, and sorry, again.

Tim Y

CARING TO COMMUNICATE

Dear Tim,

I read your review on my band, RF 7. I'm sorry you didn't get the meaning of our songs. I'm going to explain them to you with the hope that you'll print it in your very fine mag. Well, here goes. "Viet Vets"- This is about all the people who were in 'Nam and came back insane because they were forced to fight the most senseless war ever. They were just government throw-aways. My brother is one. That's where we got inspiration. "Fall In" is about the government trying to make you join to be a man. "666 Head" is about a girl who sucks sperm and gives it to the devil. It's based on a story I wrote. If you'ld like, I'll send you the story. All my close friends know that. "What I'm Trying To Say". This is about the person who sang "Weight Of The World". It's about a story me and Felix wrote about a guy trying to figure out his life, and what road to take, but being so screwed up mentally he didn't know who he was. "Revolutionary Worker". This is about the way someone feels about the R.C.P. when they first hear about it, but not really taking the time to understand why (I still hate them). "Vampire Lady". This is about a girl who will do anything for drugs, and a guy who is sick of her ways, and then turns on her and tells her how she really is. "57 Million People" is about being pushed and shoved around at a show, and being insulted for thinking your own way. "Fuck Money" is about Felix and his record company (Smoke Seven), and being sick of hearing money, money.

Thank you for at least taking interest and hearing our record Tim. Please print this so we can clear any disillusions about it.

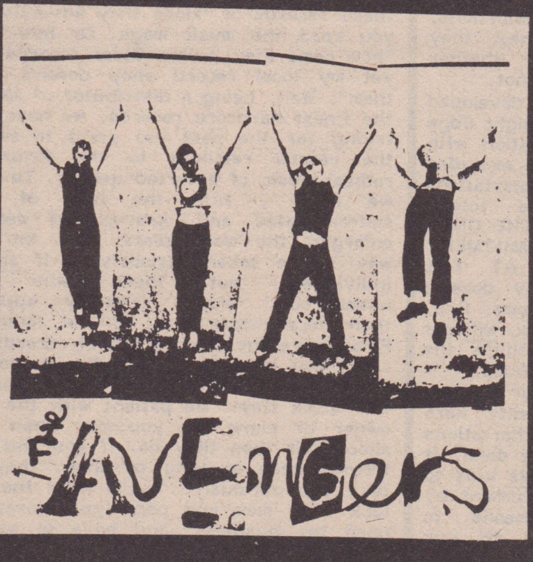
P.S. The FEEDERZ interview was great. It gave me much inspiration in my job.

Your friend,
Nick Lamagna

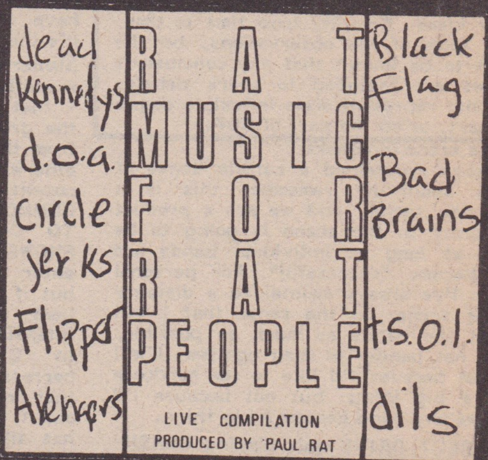
Nick,

Thanks for the letter, and the indication that you care enough about all this to explain yourself. I still have problems with 2 themes in the songs, despite your explanations. First, there is a tendency on the part of males to write songs that really get into attacking women, in your case "666 Head" and "Vampire Lady". It's not like women are so completely innocent, but it does seem that most bands write songs about neutral entities, like the army, government, etc., but seldom write vicious attacks on other men. Maybe if their were more women involved in punk, we would find more songs attacking how fucked men are. Personally, I don't see much good in either case. Also, I still don't get the significance of the line "she just got off on a black man, now she wants you" from "666 Head". Anyway, I'm glad you are trying to communicate, and appreciate the effort.

Sincerely,
Tim



OUT MARCH 1-THE GREAT LOST AVENGERS ALBUM, WHICH INCLUDES THEIR FIRST IMPOSSIBLE-TO-FIND EP, PLUS UNRELEASED STUDIO AND LIVE TRACKS.



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AK 47 KNOW YOUR WEAPON

Peter Urban

Two months ago this column dealt with one of the many weapons in the arsenal of the revolutionary-- money. This issue I will examine yet another weapon; still not one of those that make loud "bang" noises, but an important one nonetheless. The advantage of this weapon over the one previously discussed, is that most of you will already be in possession of it--your feet.

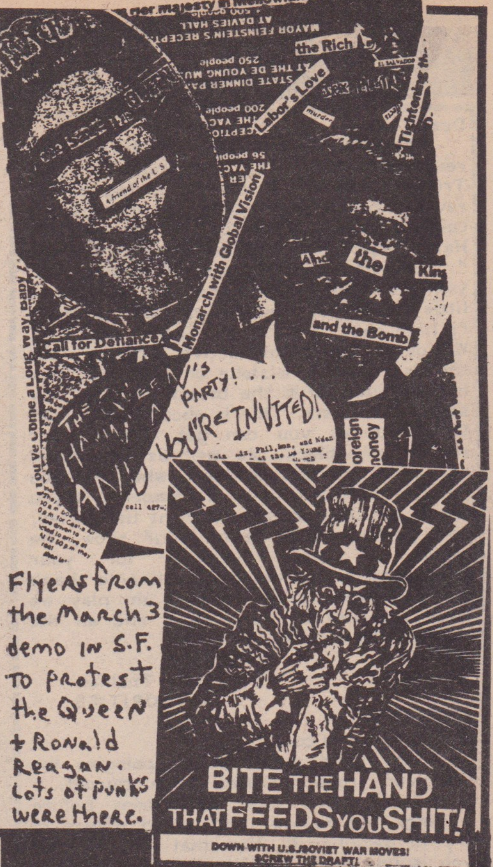
Though it doesn't get as much publicity as benefit concerts, punks have been marching for the revolution as long as they've been "paying through playing" for it. Back in '79, a punk contingent marched to protest the docking in S.F. of the British "Death Fleet", whose home base is in the North of Ireland. A year before, some of the hardest of the hardcore formed a contingent in the "Gay Day Parade", bearing a sign proclaiming themselves "Punks Against Fascism". Then there was the infamous Mabuhay picket, when we formed a picket line on two occasions in front of the Mab, to protest exclusion of minors, high door prices, and bad bouncers. Seldom do I attend a demonstration these days without seeing a few stalwart punks protesting. But where, oh where, are the masses of you?

Thus, I begin the instruction in the use of feet. we aren't talking Kung Fu here. I mean step by step along the pavement. A grand and glorious tradition surrounds this action, which helped to win civil rights, the 8 hour day, the end of the Vietnam War, - and a host of other breakthroughs. While the feet of an individual generally accomplish little more than holding one upright, or rudimentary locomotion, the feet of thousands can change history.

Where and when to march: Marches are often called on too short of notice to keep you posted in the pages of this magazine, but as you all no doubt have learned the art of reading posters on lamp posts, you can easily find out the needed information.

How to march: Other than the basic left-right, left-right, all you need to know is don't be an asshole. This is serious business. The cops have those big sticks for a reason, and they are always anxious to use them. Certain guidelines set down by the organizers of marches have purposes, the most important of which is to keep us out of the hospital. Riots occur spontaneously, and not because some idiot trying to prove he's "more revolutionary than thou" throws a brick. What that causes is called a massacre. The bottom line is: anyone who provokes a fight at a march, no matter what he calls himself, is only a friend of the cops.

Marches are not an end in themselves. No single march will solve anything. But they are important and useful weapons in our arsenal, if they are used correctly. See you next demonstration.



Flyers from the March 3 demo in S.F. to protest the Queen + Ronald Reagan. Lots of punks were there.

Live like Bill HOLDEN

Vic Bondi

Vic Bondi is the singer/guitarist in Chicago's ARTICLES OF FAITH, and a man of many ideas. We will, from time to time, publish some of his observations, but he wants it to be known that any conclusions he draws are intended to spark debate, and do not represent some inflexible dogma on his part, or on the part of AOF.

As to the scene in general:

I've always maintained a certain sense of cynicism about it- remember this is a dog-eat-dog society and we are a product of it- unity in the scene is going to be difficult as long as individual bands are out to become "successful". For personal reasons, I've always maintained a distance from the scene- in the sense that I will help out the bands as much as possible, but will not pander to their egotism- I will help them because I'd like to see hardcore become a big thing- but not because I'd like to see any band become a big thing.

When DIRECT DRIVE quit playing CLASH-style rockers and became the hardcore ARTICLES OF FAITH, that entailed a commitment to an ethic- we were to become part of a movement: if the movement became big, hopefully so would we. I think this is an attitude most bands and most fans would do well to maintain. Commitment to social action or political action requires some degree of personal subordination, an ethic I can articulate but never feel- I am a staunch individualist and doing things in such a manner runs against my grain. I find commitment to the group far preferable to commitment of opposing individuals against each other.

So it is with the hardcore scene now- we as a group have not articulated the importance of unity, because it has not been identified as a group of individuals working together- rather just as a group of individuals.

That's pretty broad, but this is what I've noticed specifically: regional scenes are strong in relation to their oppression and/or exclusiveness.

If L.A. is more unified than San Francisco, consider the degree of shit that's brought down on their heads- the amount of times they are recognized as a group by those outside it- "Chips" or "Quincy", despite their distortions, identify those SoCal kids as punks- they have something to rally around- whether it's their own misinterpretation or not.

Similarly, D.C. and Boston have developed a unified set of principles - Straight Edge - that determines their identification with the group and determines who is excluded from the group. Despite their protestations otherwise, Straightedger's are totally committed to their principles - THE ONLY COMMONLY HELD ONE IS COMMITMENT TO COMPLETE INVOLVEMENT AT THE SHOWS. Personal morality really doesn't enter into it - it you drink at home, fine, but if you're drunk at a show you will get beat up. Those that would dilute the intensity of their activity are excluded.

In Chicago, the degree of police harrassment has produced a unity here that none of the EFFIGIES exhortations about "working class" could have done. It has allowed primarily middle class kids to rally around a movement. Harrassment by Skids provides us with someone to exclude- unless they conform to our standards.

For myself personally TOTAL INVOLVEMENT is the unifying principle- to the extent that I will attack the audience physically if it does not occur.

Perhaps this is the spark missing from S.F. The scenes you seem to be envious of are primarily physical- in San Francisco, those who were the most articulate were the least physical, while those who were the most physical were neanderthals.

Participation, not analysis, is the defining factor in hardcore, it seems to me. If one is physically limited, as my sister says, you can scream your lungs out.

If we can generate total involvement at our shows perhaps we can generate total involvement in our ideals.

A CALL TO ARMS

Do you ask yourself "why can't I buy these records or 'zines they advertise" as you read the music mags. Or how about "how come they review these records, and yet my local record shop doesn't stock them". Well, being a distributor of some of the finest hardcore records, we have been trying for the past two years to awaken the record retailers to the future of radical music of assorted genres. To date, we have , with the help of some self-motivated and open-minded dealers, enlarged the marketplace. But the only way to be taken seriously is if all the individuals out there who take underground music seriously approach their local store and do the following. First, give the clerk a list of records and zines you want to get, and a list of the various wholesalers around the country who stock them. Be patient with the store owner or clerk, as you may know more about this than they do. If you and your friends keep working on them, they will take you seriously. You'll have the best luck with 'mom and pop' type stores who need the business, and have to support themselves (unlike the megastore national chains-forget them). More than likely, if the store realizes you're there to give them business, they'll come around. If not, it's back to the ol' mail order, with not much lost.

Steve Montgomery
Rough Trade USA

P.S. Here's a list of most distributors that handle punk/hardcore

World
- Bonaparte
- Dutch East India
- Greenworld
- Important
- Rough Trade

USA
- D.E.I.T
- Faulty Products
- Greenworld
- Important
- Jem
- Rough Trade
- Systematic
- Twin Cities

Northern California

BAY AREA

Brian Edge is out at sea in the Merchant Marine, so I'm filling in for him till next issue. The gigs continue at a fast and furious pace, as many as 5 or so a week, with new locales springing up in Marin and the East Bay. And everytime you look around, their are tons of new groups. In fact, it's at a point where I can't really keep a handle on them all. I thought that I'd just try to list as many as I could think of, at least those who have names (there are alot of bands just ready to emerge from the garages that don't have monikers yet). If I've left your band off, it's not due to malice, but the sheer volume of things. So, here goes. From the north of the city hail; DOUBLE CROSS, KARNAGE (still going despite rumors), NAKED LADY WRESTLERS, PARIAH, PUBLIC DENIAL, and UXB. From the east are; ART FAGGOTS, BAD INFLUENCE, B.O.I., CHURCH POLICE, C.O.D. (Contemplations Of Death), CRUCIFIX (with new guitarist and preparing to tour), DEADLY REIGN, FANG (new EP out and readying tour), GHOST DANCE (personnel changes), INTENSIFIED CHAOS (in some form), M.F.P., PART-TIME CHRISTIANS, POLICE STATE, REBELS & INFIDELS (formerly local SCREAM), S.A.G., SOCIAL UNREST, 13, TRIAL, 2 MINUTE HATE, UNITED STATES IMPERIALISM, and WHITE MEAT. Moving on to San Francisco, we find AFFLICTED (Matt leaving), ANGST, BLACK ATHLETES (some former WOUNDZ), CODE OF HONOR (45 out and more on way), DK's, DICKS, DOMINO THEORY, FEEDERZ, FIFTH COLUMN, FLIPPER, FUCK-UPS (cuts on new compilations), JUVENIL JUSTICE (in limbo), LENNONBURGER, LEWD (not playing recently), LIVE NUDE, M.D.C.(back and recording new LP), P.L.H., SLEEPING DOGS (former ARSENAL, new EP on CRASS Records), TOXIC REASONS (singer Ed left), TWIST & SCREAM, URBAN ASSAULT (EP out), VERBAL ABUSE, and VICIOUS CIRCLE (permanent limbo?). And finally from the penninsula come KILLJOY (at it again), MINORITY, and WHIPPING BOY (LP out). Now on to San Jose. TY

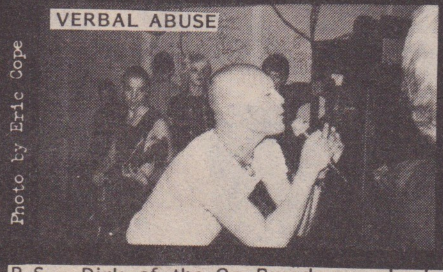

VERBAL ABUSE

Photo by Eric Cope

P.S.- Dirk of the On Broadway, who has been putting on shows every night for the last 6 years, underwent surgery for a shattered elbow, which he received at the hands of some "punks". He was attempting to stop them from smashing a chair, and a fight ensued, during which he was beaten by 4 individuals, some with skateboards. Besides the elbow injury, his head was gashed open. "Quincy punks" strike again. Anyway, benefits are being planned.

MFP

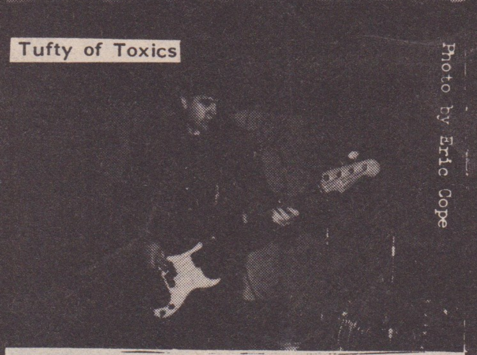

Tufty of Toxics

Photo by Eric Cope

SAN JOSE

Humor-humor-humor. San Jose is really happening! More new bands are popping up all the time. Craig Ramsey, skater and entrepreneur, is in a band called STANDARD-DEVIATION...... He is also putting out a zine called New Youth Appeal, which will be ½ hardcore and ½ skate news, all packaged in an intruiging new format. Derrick, ex-RIBSY, is now in CRITICAL MASS.....as are some other Lincoln High locals. RIBZY is over and done with... Sharon, who used to play bass, is trying to get the SLEEPING FOOLS going. We aren't sure if this is a joke, or what...but there is supposed to be another band named, get this!... THE GNARLY ANARCHY ARMY... I'll believe it when I see it. Steve Caballero gets a feature in the sports section of the Mercury...which is cool...but some of us are still rolling on the floor over the "I love Denise" sticker, which is seen all over San Jo. (Is that similar to saying "I support prostitution"?)......So much for trivial matters...the LIVING ABORTIONS are doing a video, and they will be going into the studio for a demo soon. EXECUTIONER is recording an upcoming EP in L.A. They have been playing lots of gigs with their 5 piece line-up. That about covers San Jo. See ya later, masterbaters!

Marc S., Slumlords

Add- There's a tape available of the following S.J. bands:LOS OLVIDADOS, UNAWARE, FACTION, GRIM REALITY, BRUCES, RIBZY, EXECUTIONER, and WHIPPING BOY. See ad elsewhere in mag.

Late flash! M.A.D. regrouping

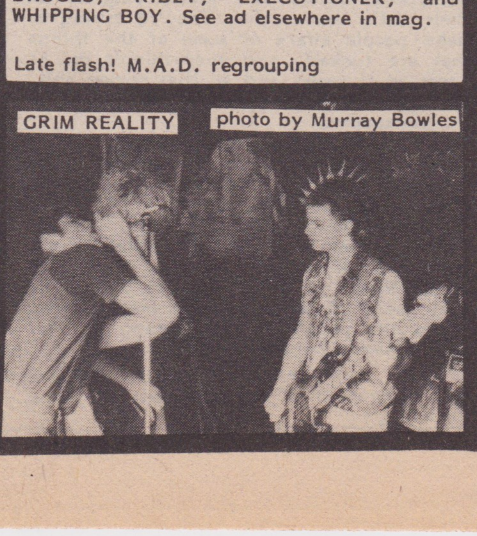

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photo by Murray Bowles

FACTION

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SOCIAL UNREST

INTERVIEW BY RUTH S.

John- The mentality of the San Francisco audience toward us is still not that good because we're not in the city all the time.

Danny- I think a lot of people think that too.

Creetin- It's town against town . It's not what anyone stands for. Punks are supposed to be united, right? So OK, we're all punks but they gotta have another excuse to not like somebody.

Danny- I've been reading in some magazines where it says San Francisco rules. What does that mean? Ain't that hypocritical?

Creetin- Or New York hardcore rules. What does that mean? We're all united. Who's reading this, you know? Why are they gonna wanna read New York hardcore rules when they're from San Francisco? They're gonna take your record and throw it out the window.

Danny- The whole idea about ruling is wrong.

Creetin- Yeah, what makes a person a punk? It's not where they live or where they grew up. It's everything they have to deal with. Pretty soon it's gonna get to the point where every place is pretty much the same, economy wise and government wise. It's just gonna be total chaos. And then everybody's gonna have to deal with it.

Ruth- What do you mean everything's gonna be chaos?

Creetin- It's getting to the point, I can see it already, where there's the very rich and the very poor.

Mark- It's gonna be like the French revolution or something . All the rich people are gonna be held up in their big places and all the poor people are gonna rip it apart with their bare hands.

Ruth- Do you guys work?

Creetin- No I don't. I'd like to.

Mark- I got a job today, yeah.

John- Me and Dan work.

Ruth- So what makes you think times are so bad?

Danny- I have a job but I still don't have enough money.

Creetin- There's still hatred out there.

Ruth- Why do you have a band?

Mark- To make people think. To make people wake up and not be so happy with their little lifestyles.

Creetin- I'm really happy playing music. It's one of the ways out for having to deal with society, money problems. It's just a way away from all my problems, playing music.

Ruth- Would you say this is a symptom of the things you sing about?

Creetin- I guess you could say that.

Mark- It's fucking pent up shit.

Creetin- In regards to people getting a message we always play to punk crowds and everybody knows what everybody wants. How come we can't play for coliseum crowds of nice average people to let them know what we think?

Where people come up and ask " How can you dress like that?" What does punk rock mean?" You never play a show for them.

Mark- That's why we do out of town shows. Around here there's a lot of people into you but it's no big thing. It's just that they can be totally bored if they've seen you eighty times. But someplace 75 miles away or something those people go ape shit.

Ruth- You 're also talking about preaching to the convinced.

Creetin- Right.Then some bands get a label or a symbol that means nothing except to the band or something, a small crowd.

Mark- Unfortunate gang mentality, it's worthless.

Ruth- Rather than trying to get you to label your politics, are there any issues that concern you?

Mark- Media exploitation of the stupidity of punk lifestyle and different people.

Danny- Politically, if we all get down to it, and talked about it, we're all different from each other but we all view the same on fairness and stuff like that. Heavy duty stuff.

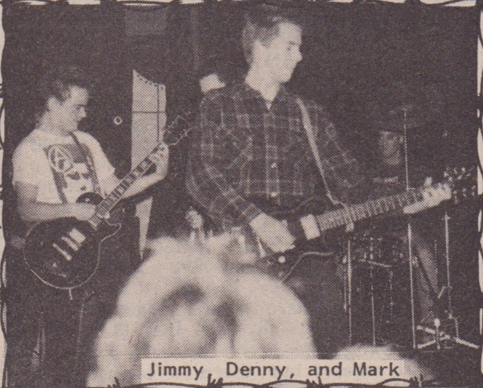
Creetin- Justice, we all believe in justice.

John- We all understand war is wrong. People shouldn't be barbaric with each other.

Mark- It's really fucked up because, this is hard to say, it seems like the masses are all just out there to deal with each other. To fight for what's theirs while people with the money just sit back and watch it from their buildings like watching through a microscope.

Ruth- Do you ever feel like you're doomed?

Mark- Everybody's doomed. Everybody's been screwed.



Jimmy, Denny, and Mark

Creetin- Yeah, that ain't shit. People come up and say punk's been dead, kick a fuckn' dead horse. But to us it means a lot. It's become a way of life sort of, with just about every punk that's been around.

Ruth- What does punk rock as a way of life mean?

Creetin- It's a commitment. A commitment to be an eyesore in society. It's showing that you got hatred in you--not hatred, but hate against everything, everything that's wrong. Like , people come up and call me a fucking faggot. So what do I do? I go "Fuck You." And I found out that that doesn't work. Nowadays I say "Peace." (Laughter) That's about all you can do.

Mark- If the masses would get to know some punks, if they read some lyrics or something, they might realize that what the punks are trying to do is for everybody. Their not just trying to do their little own scene. They're trying to make people aware of some of the things that are fucked. And everything's not as great as it seems and all that boring shit. All the stuff people see on TV or read in the newspapers.

Creetin- The portrayals are twisted.

Mark- It's always gonna be screwed up as long as that shit happens. Not enough people are protesting.

Creetin- That's the way the average person thinks of it. It's like total terror, gangs, punk rockers, oh no. Here they come. When we're not against them. The basic middle American, middle class people, that's the people we're standing up for. MIddle America and all that.

Creetin- It's the government. They're cutting everything back and putting it into the military.

Mark- Yeah, everybody starves and they keep making more fucking bombs and shit. That's why nothing's gonna get solved. Reagan doesn't want to get up from his afternoon nap to deal with this shit.

Creetin- George Washington was a slavedriver.

Mark- We were fucked around from the start. What other country owns human beings, it's great.

Danny- Most people don't even know that either.

Mark- Most people think, oh- George Washington, what a great guy with his wooden teeth and shit. It's great because everybody thinks how they all want to come to America, that it's great and stuff. Americans have a lot of material items to keep them happy but that ain't shit.

Creetin- But compared to other countries, this country still is really happenning.

Mark- Yeah, it's great but when you live here and you know how fucked up it is when you can see the political decay and that shit.

Creetin- It's bad to us that have been living here but if we went to another country and had to live over there we really do have it easy. But still to us it's bad

Mark- A better kind of bad.

Ruth- Well, we're fed but we're brainwashed.

Mark- It's like a nation of zombies. That does what the government tells them. You can't say the government doesn't kill people and stuff.

Creetin- You can't say that the government doesn't control people. Big brother's got your social security number.

Mark- Fuckin' government just does what ever they fuckin' want. And just get away with it. The police can do just about whatever they want.

Creetin- People figure, well, I'm not gonna vote this year, there's nobody worth voting for and it ends up that not just one person's saying that but most of the country's saying that. You gotta at least vote for one of the three assholes that's better. You can stop the worse pile of shit from getting in.

Mark- Get the not worse pile of shit in there instead.

Creetin- Most of the country doesn't do that. So many people didn't vote last time because there was nobody worth voting for. And now we got Reagan. You have your brains. You don't have to believe everything that's fed you. But people swear by it. If they saw it on TV they'll swear to god that that's the word no matter what . And that's stupid. It's so

Photo by Erich Mueller

John and Cretin

stupid." The worse thing is that the average American idiot can't realize what's happenning to him, ya know? They don't take enough drugs to realize what's going on here. They're trying to brainwash you. It's pretty sad.
Danny- Guns are probably so free because of all the cowboy movies.
Mark- That's great to have a little kid grow up with guns and stuff.
Danny- In a sense, it's OK to kill that guy if you're a cowboy. Because you're macho.

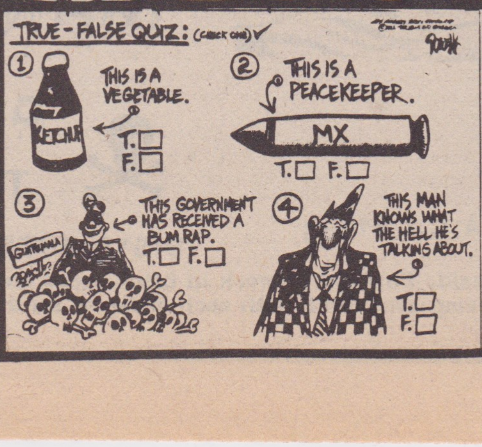
There's a lot of gangs in Hayward. People who haven't been there don't see it. But there's a lot of gangs. There's the dirty parts of Hayward and then there's the hills where all the rich people live. I think gangs are a sense of machoness and I don't agree with people thinking that they rule other people or that this is their territory.
Creetin- It's like anybody with a lot of muscle.

Ruth - Macho also infers a way of looking at women
Mark- Oh yeah, I think that's where it all comes from.
Creetin- It's so chauvanistic, it's real chauvanistic. Mark- To be accepted you know, you impress the women and kick some ass or whatever. Creetin- It's definately a chauvanistic attitude to be a real macho man. To be buffed and pick up women like that because you're such a he-man.
Mark- It's more of the gang theory of hey, look at those girls over there or something when there's a whole gang of guys hanging out.
John- See we're saying the world sucks but not only on a political level but another level altogether.
Mark- Social level
Danny- Attitude level
MArk- Yeah, attitude level, yeah that's sad.
Ruth- If you had everything you wanted would you still be interested in putting your message out into the world?
Creetin- Yeah, if you had a lot of money you have a better chance for people to really hear you.If you had enough money, you could do something like Greenpeace or something like that. Somebody started that with a little bit of money and they got people interested. It's something for the good of it.
Ruth- But if you give your money to charity.
Mark- Yeah, you don't know where the money goes.
Danny- Like your taxes. Where do our taxes go? It's just like the truckers right? They have to pay a road tax every year, like $1400 or something like that . How come our roads are so fucked up?

Mark- It's not only that. There's all kinds of shit. But there's still such a big national debt.
Ruth- What do you think can be done?
Creetin- Well it seems to me that if you could put out flyers for a show, how come you can't put out flyers for an anti-nuclear march or something?
Mark- You can. Anybody can.
Creetin- But to a show, a long walk, pass out flyers that say so and so bands are playing here, we're gonna start here and march all the way to that show. Has a band done that before?
Mark- People around here go "Oh well, fuck you man, fuckin' punk freaks."
Ruth- Yeah, but when people plan a march and put out flyers, do you ever go?
Creetin- I haven't come across them. I've heard about them in DC.
Mark- People go to Livermore lab and sit around and shit and get arrested but if people were gonna take you seriously, shit i'd do it.
Creetin- Basically my whole family told me a few times " yeah, you're so punk, at least the hippies in the '60s, at least they did something about the fucked up world. They demonstrated a few times and they stopped a war that wasn't supposed to be."
Mark- What the fuck did they stop.
Creetin- At least they protested, at least they tried. They were saying something about it. Danny- After we had enough money it stopped. or lost enough money. Nobody stopped it.

Creetin- I know there is too much negative stuff, not a lot of positive attitude. A lot of people think, "fuck, there's nothing we can do anyway." But if everybody thinks that way of course there isn't gonna be any change, but if everybody joins in we can do something, at least make a little dent.
Mark- What can you do besides being in a band and passing out flyers to get the masses intellegent enough to say "fuck this, this life is fucked up and to do something about it instead of just going to the polls or something.
Ruth- There has been a lack of bands saying anything other than come see my band.
Mark- Exactly, too much rock n roll bullshit.

Creetin- Too many people are thinking, "well, we got this new band and we're badder than everybody."
Mark- "We play faster than everybody, we're fuckin' cool".
Creetin- Yeah.
Mark - Too many people just wanna have their friends, have their band and get fucked up and get free beer.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T. ☐
F. ☐
② THIS IS A PEACEKEEPER.
MX
T. ☐ F. ☐
③ THIS GOVERNMENT HAS RECEIVED A BUM RAP.
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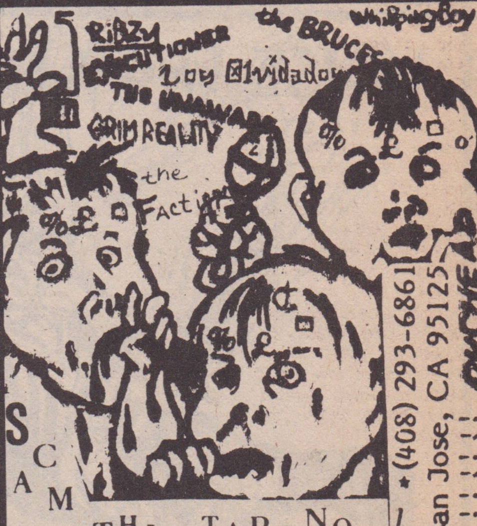

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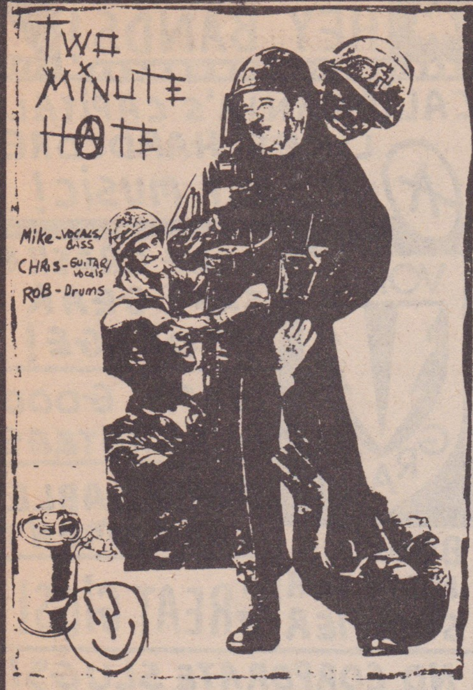

PUNK IN THE SUBURBS
by
TWO MINUTE HATE

Most of the punks out here know each other. At our school all the punks hang around together and are friends. The punks at our school, besides the three that first formed the band, have all moved here from different places. They were all relieved to find punks in such a lousy place.

It takes a strong person to be a punk out here. (Not that we think we're better than inner-city punks) We get hassled for our beliefs and attitudes. The people that used to give us the most shit were the jocks, but they've mellowed out or accepted us or something. To put up with other people's narrowmindedness is very trying for us.

Not everyone out here gives us trouble though. The majority of the people accept us or just ignore us. Most of our friends are either "rockers" or just average Joes.

There are no good shows out here so we satisfy ourselves by practicing, watching the other two or three bands out here practice, or going to shows in the city. We have tried to break the monotony by playing a talent show at our school and just recently we played at a pizza parlor.

The talent show turned out alright. We had no idea what the audiance would do so we just went out and played. The people at first didn't know what to do, then they started yelling and screaming. We had a friend tape the show and between songs some girl screams really, really loud. PART TIME CHRISTIANS played that show, too. They were great but the audiance didn't like them. It was a good show.

The pizza parlor show was shitty. We only got to play for ten minutes. The owner of the place kicked us and all of our friends out and said he'd call the pigs if we didn't leave the parking lot because some drunk, middle class bitch didn't like us and let everyone know that she didn't.

Unfortunately this lady is typical of a lot of the adults out here.

The real problem is that most people out here associate punks with drugs, knives, and "evil" people. Not everyone has this miscomception but many do. They have all gotten the media view of punk and they will stick to this image of punks no matter what you tell them. But there are some people you can explain it to and they can see your side and the real substance of punk. Rob, our drummer, feels that the owner of the pizza parlor already had decided to kick us out before we could play more because we were punk. People just won't accept us or listen to us because they are scared of punk for some reason. And we don't really care if they accept us or not.

So the basic mood of the typical suburbanite is apathy. For the punks it's a pretty crummy place to live. Shallow people in a shallow environment. And to the young punks--don't let your parents move out here, you'll hate it.

Rob-Drums
Steve-Bass
Mike-Vocals
Chris-Guitar

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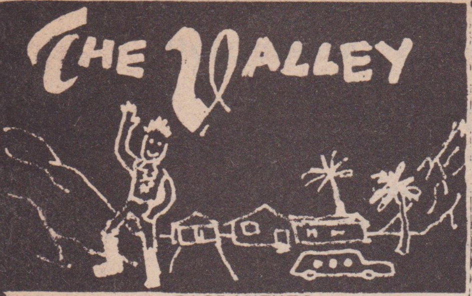
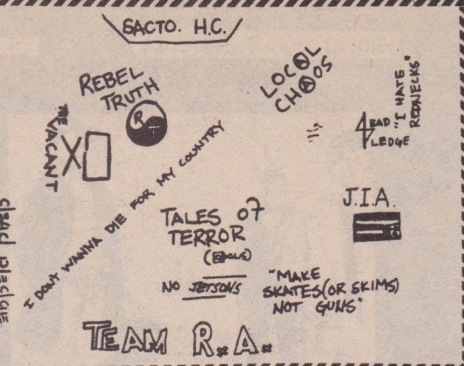


SACRAMENTO

The scene in Sacto is really great. Here is a list of our current bands. REBEL TRUTH- great-sounding band with real concern and cool members. They appear on your compilation, and the Meathouse cassette. They will also be on the We Got Power compilation and one from Germany. TALES OF TERROR-great band featuring former [C]OOLS Pat(Rat's Ass) and Boots. Debuted in Dec. and did a great show. Team R.A. lives on. The VACANT-from West Sacto. Lots of fun to see. They have a pretty good cassette out now. DEAD PLEDGE-an excellent band from Auburn that venture frequently into the valley. JUSTICE IN AMERICA-another excellent band from Grass Valley. LOCAL CHAOS-a new band with Dead Dora from Yuba City. I haven't heard them yet, but they should be good! Someone should make a Sacramento compilation. Ted Maly

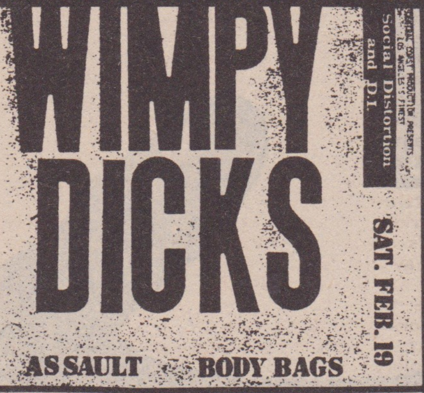


Here's a scene update from the Calif. Central Coast. The Central Coast is from Lompoc to Paso Robles. Please check a map. So on with the bands.

ASSAULT- Assult is from Santa Maria. They are the best band from around here. They play very intense hardcore. They have a huge following and are really cool people. Look for them in your town soon. THE CORRUPTORS- Corruptors are from Lompoc. They play really cool hardcore. LOS CREMATORS - Los Cremators are from Santa Maria. They play really fast garage punk. They are a great band. MODERN TRASH - Modern Trash is from San Luis Obisbo. They play fast/slow punk.

Our scene here is really tight and really together. We need bands to come here and play. Our scene consists of about 60 punks. For info on any of the bands or if your band wants to play here, please write to:

Second Phase Fanzine
P.O. Box 5047
Santa Maria Ca. 93456


CENTRAL COAST PRODUCTION PRESENTS
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Social Distortion
and D.I.
WIMPY DICKS
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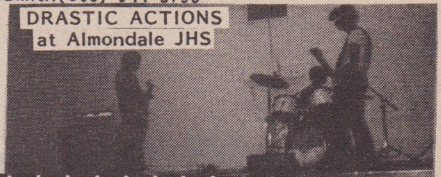
ASSAULT
BODY BAGS

ANTELOPE VALLEY

The A.V. scene is pretty small. There's only one band, DRASTIC ACTIONS (of which I'm the guitarist). We almost never play due to the extreme punk prejudices and non-familiarity of with any club owners in L.A., which is 100 miles away. We're currently involved in protesting, through flyers, and trying desperately to get on vinyl. Punk for life, Dean Smith(805) 944-3796


DRASTIC ACTIONS
at Almondale JHS

Southern California

Max RnR,

Great mag, alot of good reading. All your articles make me stop and think, and that's what I like best. Sure are alot of rad bands around the country. My faves are J.F.A., the HATED, the VANDALS, HUSKER-DU, and the MISFITS. The MISFITS just cruised through here(Santa Barbara), and blew everyone away. Those guys are real mean though-Doyle hit a couple of people with his guitar. Their tunes are cool, just don't get too close to them. S.B. is a cool place to live(if you like mellow people and killer BVDs). Some cool bands around here. RKL(Rich Kids On LSD) is a favorite. They're only a garage band, and I wish they would play more parties. 25 miles down the coast is Ventura-Oxnard with a bunch of hot bands. AGGRESSION is really good, and helps the So. Cal. scene alot(BYO and PUNX). DR. KNOW, ILL REPUTE, MIA, STALAG 13, and FALSE CONFESSIONS all make for a good scene. OK, all you cool bands around the country, keep practicing, cause you're the future of this youth movement. Support your local scene; it's the only one you've got. PUNX UNITE! Your friend, Vink von Stink (please print this letter, there are too many negative ones).

MRNR You, through your magazine, have created an outlet in which you can make known your opinions. Also you have created a way in which you can address certain issues involving the so-called "punk rock" scene. Well, hopefully you will print this letter, with greatest intentions to help stop the L.A. punk scene from killing itself.

The reason I wrote you (Northern Cal) is that I know that if it can happen in Southern California it can happen in Northern California. I'm not saying that the L.A. scene is dead..., yet. But it is trying damn hard to die. Here is the major problem, within the last 4 or 5 weeks there has been 3 problems involving police and "punks" (these punks think it is the "punk" thing to do). Starting with the TSOL gig at S.I.R.'s in Hollywood. That story is well-known because you covered it. That confrontation started with some "punks" who were outside of the concert. these wasted assholes had the strong urge to be real "punk", becuase they saw it on TV that that' how punkers acted. So they threw bottles at passing cars.

Then just 7 days later at the BAD RELIGION, DESCENDENTS, FIFTH COLUMN, BATTALION OF SAINTS, ILL WILL, etc., concert at the T-Bird Rollerdrome in Whittier, it happened again. Some drunk idiots had to be "punk for a day" and throw more bottles at cars. And the cops closed in agian. This incident was not nearly as bad as the TSOL incident, but nonetheless, the concert was still stopped a little short. Then three days ago on Friday, the 11th, the EXPLOITED concert happened. This was at Mindiolas Ballroom in Huntington Park. And again this was started with some people outside of a concert. (Many do feel that the cops are at least 1/2 responsible for this incident. L.A. cops are as prejudiced as any on the planet. They rank up there with Pomona cops.) Everyone knows that the EXPLOITED are going to draw more than 600 people. This Ballroom holds only600. And the hundreds who could not get in were seriously irate. So, since they had all their punk clothes on they had to do something punk before they took them off. They took off down through city streets smashing windows and throwing any thing that wouldn't throw them first at cops. .The relsult of this incident is over $50,000 worth of damage to the Ballroom and local businesses. 41 people were arrested and two cops were hospitalized. Some in attnedance said that the evening would have went on smoothly if it weren't for the hassling by police. Many people were beaten while walking to their cars to leave..., but again if these people who were outside of concerts had any self-discipline this wouldn't have happened. My name for these people is "video punks". These are the people who were watching "Quincy" one week and slam dancing the next. They got all of these violent ideas from television and other media outlets. Thus video punks. One brief thought, also about two months ago the Galaxy Club, which was drawing all of the top bands. was closed down for similar reasons and because some "punk" who had the urge, ripped out the sink in the bathroom. Now I see serious problems for bands to find a consistent place to play down here. Now with L.A. losing a club every weekend, I propose the following solution to help stop the L.A. scene's suicide:

Attention club owners and promoters--Prohibit anyone from loitering in front of the concert place. Don't let these assholes, who have no intention of going in ever, stand around and bullshitwith friends. Don't say this doesn't happen because it happens at all gigs I've ever been to. I'll go in and when I come out I see the same people out there as when I went in. These are the blowits who are killing L.A. If L.A. wants to keep a hold on the best scene in America it better shape up or suffer the consequences. I write you to let you know what's giong on down here and so you can hopefully prevent it from happening in our neighboring scene (S.F. and area). Club owners must not let these "punks" destroy everything that had been established by our previous bands. Prohibit loitering in front of gigs and then there would be more gigs.

Thanks a lot.

Jim Taylor
6213 Clover Ct.
Chino, CA
91710

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BETTER YOUTH ORGANIZATION
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Punks and police have always been at odds in Southern California. The cops seem to go out of their way to harrass the scene, closing down shows in what is becoming an all too brutal fashion. The most recent of these was the February 11th show at Mendiola's Ballroom featuring EXPLOITED, CH3, VANDALS, AGRESSION, SUICIDAL TENDENCIES, and a quick guest set by my own band, YOUTH BRIGADE. The show had been moved from its original sight at Devonshire Downs only a few days before because of problems too numerous and involved to go into at this point. We expected a crowd of about 1500 and had sold approximately 450 advanced tickets. The BYO co-produced the show with Goldenvoice productions who work out of Santa Barbara. The biggest problem we foresaw was the fact that the hall required the use of its own security, most of whom could speak little english, coming from the local, predominantly Latino community of Huntington Park which is several miles southeast of Downtown L.A. A UK SUBS show a month earlier had drawn about 400 and a MISFITS show had drawn 300 several weeks before, both with no problems. The media reports, all taken from the police, say that the show was oversold because the capacity of the hall was 540 (seated dining). Of course they neglected to mention the seated dining part. The owner told us to get in as many people as we wanted and we figured 1500 would be no problem as all the tables and chairs had been moved. Anyone inside can testify, as do the video tapes taken by Channel 11 news who were there most of the evening filming for what became a very positive five- part series on the punk scene, that the hall was not full and the several hundred people outside coud have easily been allowed to come in and the show could have gone on with no problems. Unfortunately the employees of the hall, seeing so many crazy looking kids, freaked out during the first band's set and closed the doors leaving several hundred people outside who wanted to come in. I've worked at and played many shows where this situation has occurred and it almost always leads to problems.

We tried to let people in through other doors and finally got the front doors open but by this time the orderly lines were replaced by a mad mob of people trying to get in. While my band was onstage, several police came in and told us to stop playing. I've been told that the security sprayed mace on people at the door, which of course infuriated them even more. Any way, after we had left the stage about 20 to 30 riot-geared cops charged up the stairs, maced, beat, and pushed the thousand kids inside down the stairs and into the street where they proceeded to beat anything in their paths including girls, little kids, cars and store-front windows, as they chased kids 6 to 8 blocks away. There are many horror stories, but the fact is that the police overreacted. There were over 70 police cars in the front alone, and this seemed obviously a planned show of force. Why? I really can't say except that the cops are afraid of us and continue to hassle us. There is talk of class action suits and we are interested in pursuing any ideas people have of what can be done. ACAB. I don't know if all cops are bastards, it sure seemed like it at this show. The scariest thing about it was that these men, these fellow human beings acted like animals. When they sensed you were afraid, like a dog they attacked. And talking to them was impossible. Communication was impossible. Well you can communicate with us. We'd like to know what you think.

Shawn Stern

Envoy Raps Nicaraguan Insult to Reagan

San Francisco Chronicle 21
★ Thurs., December 9, 1982

Managua

U.S. Ambassador Anthony Quainton lashed out yesterday at a pro-government newspaper for portraying President Reagan as "Frankenstein."

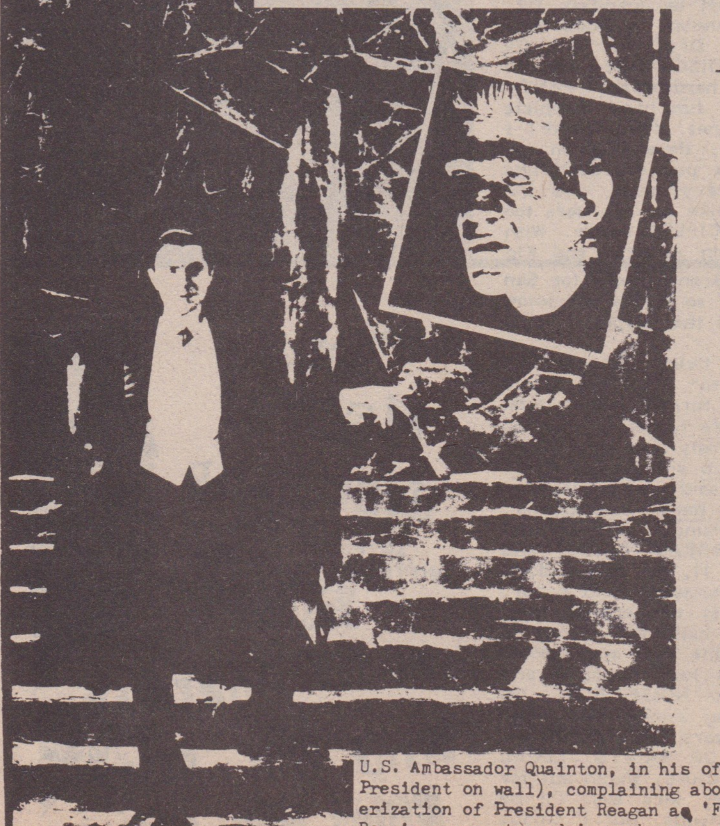
"I find this characterization repugnant and insulting," Quainton said in a letter to the Nuevo Diario newspaper.

"One thing is to be against the politics or a particular action of a foreign government. But it's very different to refer to a foreign chief of state in really grotesque terms."

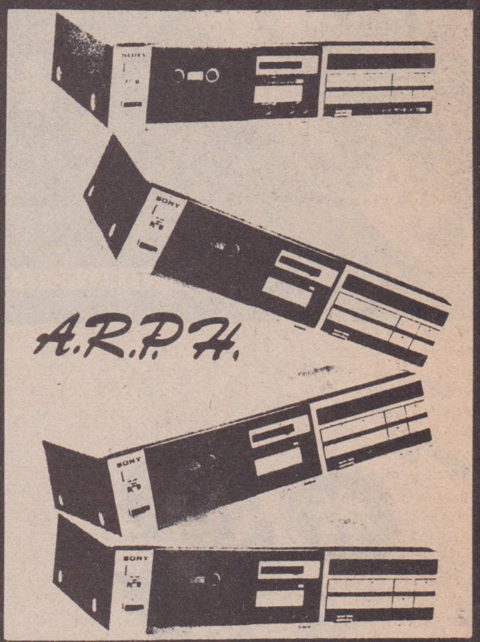
Quainton said the report by the daily, which supports Nicaragua's leftist government, "poisons relations, increases tensions and makes it harder to start a rational dialogue about differences that exist between our governments."

Quainton's letter was directed at the newspaper's headline last Wednesday, "Frankenstein Looks for Friends," a reference to Reagan's trip last week to Latin America.

United Press



U.S. Ambassador Quainton, in his office(note picture of President on wall), complaining about Nicaraguan characterization of President Reagan as 'Frankenstein'. "Hell, Ronnie never starred in no horror movies. They probably just said that 'cause their faces are both falling off."



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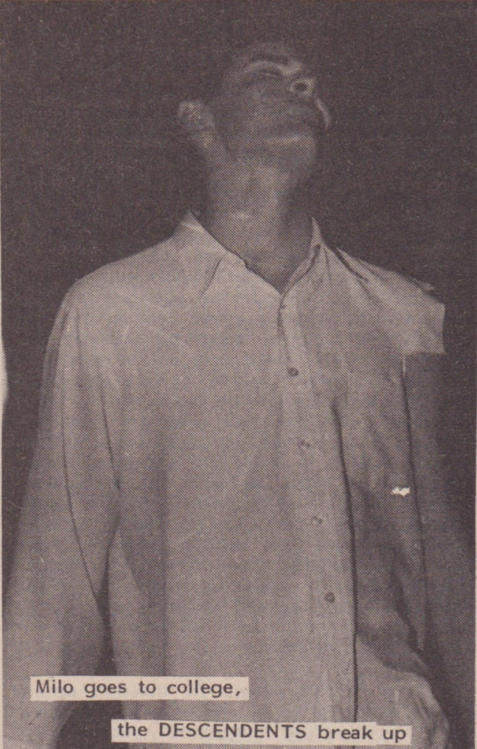
LOS ANGELES

Greetings from the sunny new wave prep capitol of the world...Punk continues to be closed out of clubs in favor of new wave mod rockabilly rubbish. Promoters, clubs, halls, the radio, and your mother don't want anything to do with hardcorepunkrock. The big news this time is the latest "Punk Rock Riot" as reported in the papers, at Mendola's Ballroom Feb. 8 for the EXPLOITED. I didn't go, but many of my friends did, but that's OK 'cos I don't like the feel of a billy-club smacking into my head, or mace being served like lemonade at a picnic! From what I heard it was a fucking "police riot"! Complete with our friendly police officers beating the shit out of kids, and arresting 41, according to KFWB newsradio. One of the opening bands got to play, people paid the 8 bucks and then got an even larger hospital bill later. That's it for this hall, no doubt. In other club news, the all-hardcore T-Bird Rollerdrome, (home of "PUNX") was closed by the local piggies, but is supposedly to re- open shortly. The Drome was putting on some good shows. PUNK (John Macias Org.) says they were suspended from their Pico Rivera lokal due to a bottle meeting with a passing police car. Devonshire Downs flaked out on the DK's and cancilled their "punk" show the night after a "new wave" FEAR show.


Milo goes to college,

the DESCENDENTS break up

Photo by Glen E Friedman

SUICIDAL TENDENCIES

Boy, that's great news, huh? Amazingly so, in these hard times of no klubs and yes police I did manage to see a bunch of new so-cal bands recently: SVDB I've only seen 'em once, and I really dug this band. Good song structure and sound. TOURIST are great. I think tink dese guys might be the next ADOLESCENTS (haven't we heard this before?!!). They're slower, more melodic, and got all the teeny bopper hits. L.A. SECTION 8 are inflounced by "America's hardcore", which is fine by me. It's definately frustrating when you've got L.A. kids soley worshiping the British stuff! MEN IN BLACK are O.K., alright, I've seen em once, not too inspired. DR. KNOW fronted by Brandon, ya know little Eddie on "Courtship Of ...". This Ox band reminds me of DISCHARGE. They're way hotttt. Total hardthrash! PANTY SHIELDS are a funny fun band, complete with sax and funk tunez. KRANKSHAFT I can dig or pass on, depending on my mood. They claim:"the punkers don't like us 'cos were too heavy metal, and the heavy metalers don't like us 'cos were too punk". HATED PRINCIPLES campy. With members names Captain Anarchy and Kid Chaos, how can they go wrong? I guess this is punk rock. NAUGHTY WOMEN inflounced by NY DOLLS drag have a good song on Sudden Death comp.,"Jealousy". Thet put on a hilarious show! WHITE FLAG are the latest joke-sters. They got this black bass-ist named Jello B. Afro! Their singer looks like Ozzy and they cover a GERMS song. Their favorite album is the MaxRnR comp! They have some brilliant 3 second songs. ANTI are faast throughout their whole set, and have a kool wreckord out. Two members from this band also play in MOOD OF DEFIANCE, who have been at it for awhile, their great! They also have a LP on Nu Underground, one of L.A.'s younger and hotter record labels. Uh, some of the above bands are to be on the We Got Power 40 band comp LP coming out by summer with bands from all over the U.S.

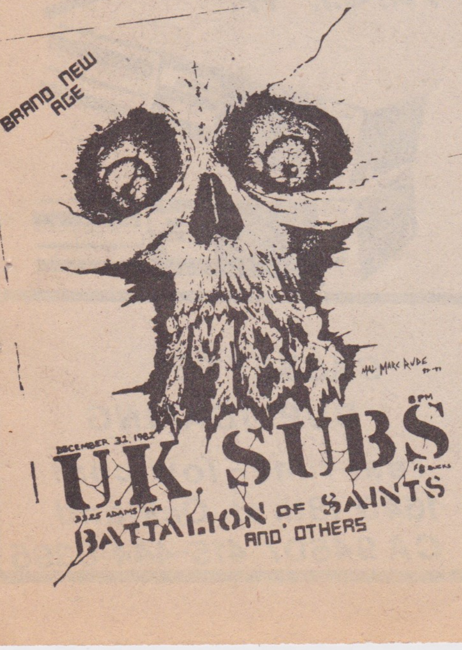
Live review:CIRCLE JERKS and the BANGLES, After EverythingElse Feb. 4. These shows don't even begin till 2 AM. I guess it's an attempt to keep the kiddies out, but they came and slammed anyways. Jeff and Steve of REDDKROSS were the D.J.'s tonite, the most memorable song was Wilma Burges' "Don't Touch Me". The CIRCLE JERKS played first, probably 'cos it was late. Man, were they fuggin great tonite. I haven't seen em this hot for a looooong time!! Chuck Biskits (ex-DOA, BLACK FLAG) works great with them! They're new songs are killer mon! Their doing a new LP called Golden Shower Of Hits which should be more of a thrasher like Group Sex. The BANGLES were fun and cool and neat and groovy. The sound was raw, their definatly not yer new wave fair. I started to get tired, ans so did they. Ug, I wanna go home now. Look, the sun is coming out. I'll see you tomorrow night.

Dave Markey, Sin 34

P.S. Earl from SACCHARINE TRUST has also joined CIRCLE JERKS, with Roger moving to 2nd guitar.

Late flash! BLACK FLAG double LP held up again by second court injunction.

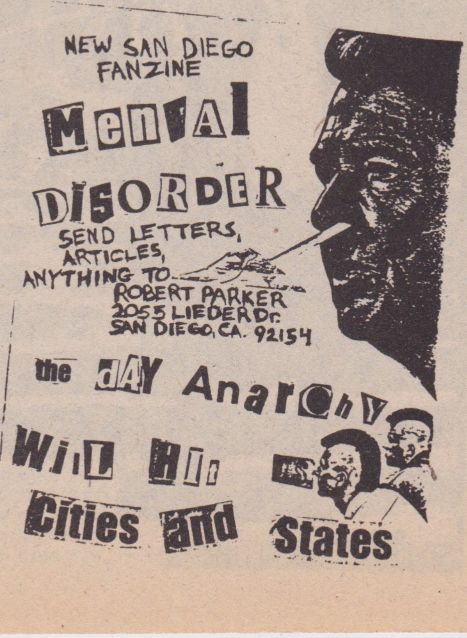
WHITE FLAG "rock out"

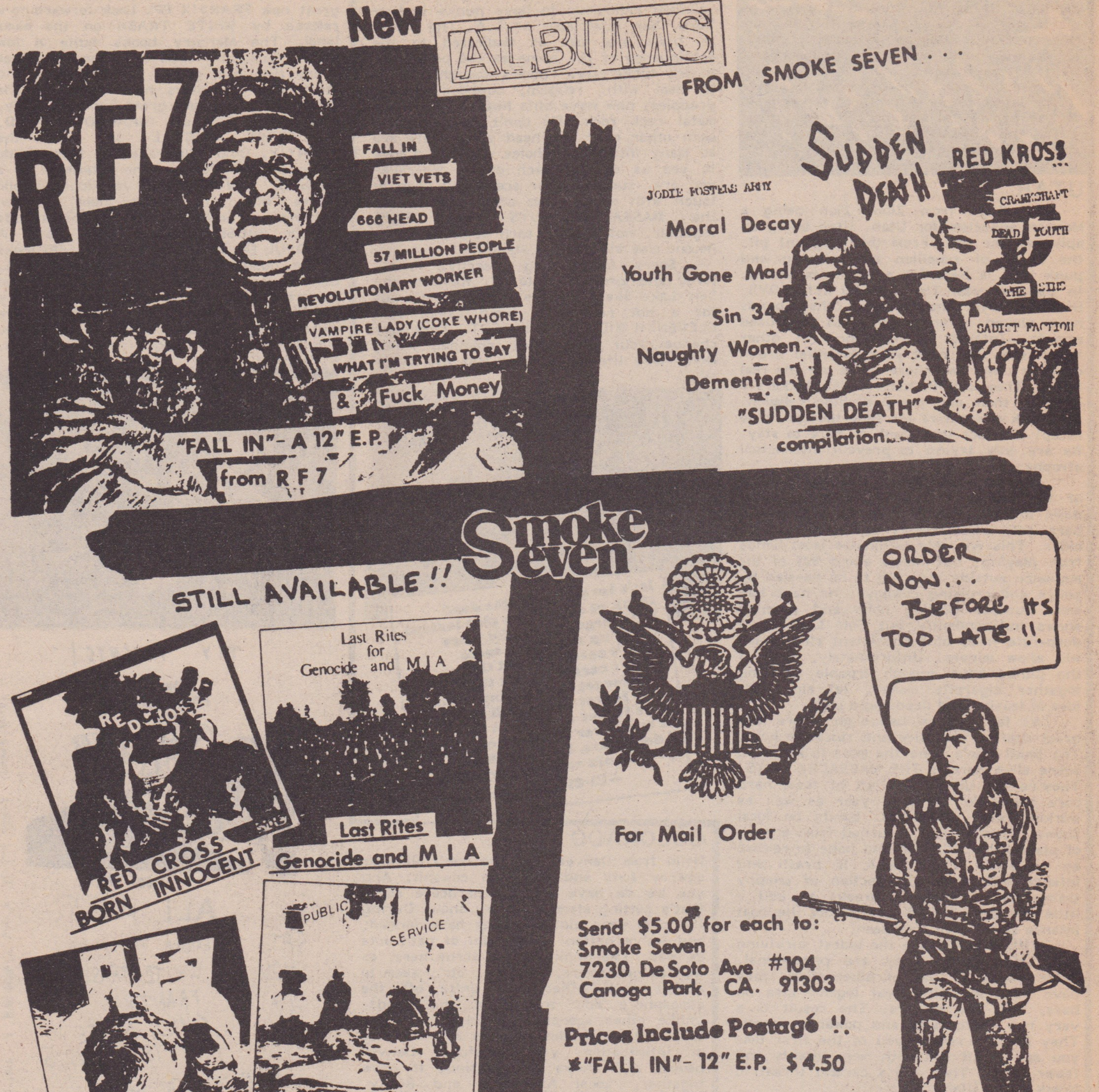


I'm writing this scene report for San Diego. Please print it so people will know how bad it is here in the supposed SoCal "hotbed of punk".

San Diego is living up to it's nickname of "Slow Death". What was once a happening town has turned into a total bore. King's Road Cafe turned into an all night disco, before finally closing, and the North Park Lions Club and Adams Ave. Theatre have both said no to anymore hardcore shows. Star Wars Video Center, which looked promising, and hosted SACRED LIES, MIRRORED IMAGE, and THE FRONT on Dec. 11, has closed down to prepare for transformation into a bar. This leaves us almost nowhere to have shows. None of the halls are willing to rent to punks, and the pigs are fucked. Rumor has it that a local promoter and singer for the band NOISE BOY, Jim Wood, will be opening a club soon. Our last show was New Years Eve with the UK SUBS, BATTALION OF SAINTS, LEGAL WEAPON, and RED SCARE. Watch out for the BATTALION, they kick ass. I'll be sorry to leave my friends, but if things don't improve here, I'll soon be writing scene reports for L.A.

Robert Parker





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UTAH

Greetings from Zion. Zion being a Mormon aphorism for Utah. Utah being an aphorism for hell. From this stagnant pit, the seeds of rebellion are growing and punk rock is becoming a visible movement. In the past year TSOL, DEAD KENNEDYS, BLACK FLAG and several other bands have played to enthused albeit, confused crowds. Interest is growing. In other large cities you have your essential urban cowboys, well back here we've got the real thing. They call themselves "shitkickers." Between them and the prevailing religion, the punk alternative for sane thought is to accept the fact that punk is here to stay. We are only trying to prevent intellectual atrophy.

It's not easy being a punk here. Most of the places to play have been closed down or refuse to book punk bands. The bars only allow bands that are 21 and older. This not only eliminates most bands from playing, but keeps about 90% of the audience outside the club to be hassled by police and cruising cowboys. We have had some success renting halls and running shows independently but Salt Lake is in desperate need of a consistent club which will allow minors. Unfortunately, most of the punks have enough trouble scraping together cigarette money, let alone the idea of leasing and licensing a club.

As far as local bands go, there is a great deal of diversity and sincerity here. The band who's done the most to keep the scene alive here is THE MASSACRE GUYS. They've set up all the out of town hard core bands in the past year as well as working with other SLC bands on local shows. They've just returned from a week of playing in California and hope to release an ep soon. Their music is brash and intense with a goodly portion of snappy timing and interesting breaks to add a little intrigue. El Cid is probably the most intense singer I've ever seen.

THE BOARDS are the oldest surviving Salt Lake band. They are phenomenal. After nearly a year of hibernation, they have reformed with local legend Lisa on bass, and two guitars. The result is a very raw, percussive and powerful sound. They kind of remind you of the first time you saw FEAR but with more vitality and fewer jokes. They are a certain threat to break out of Utah.

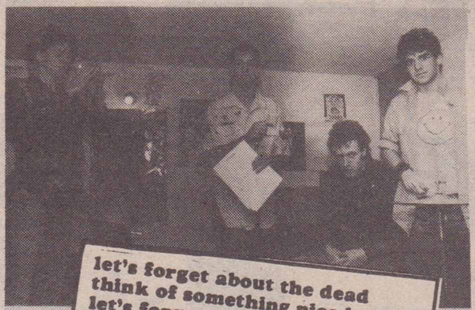
PRIVATE SECTOR. This band has good intentions but poor execution. They're bright enough to be a potentially good political band but they can't seem to maintain any consistency of attitude or intensity. Actually, with more stage experience and more rehearsal (At least learn how to tune your guitars, ok?) they could live up to their intentions of being a sincere, convincing band.

GET SMART. The first punk band from Provo since TEENAGE VANDALS. Although they've been together for only a short time and haven't really established themselves, you have to admire them for raising the punk banner in the city that hosts Brigham Young University.

Other bands deserving mention include THE CONFUSED, BAD INTENTIONS, NIVITS, and POPTONES. Sorry if I've forgotten anybody.

Punks all over have to stick together. I know that it sounds ridiculous to hear about punks in Utah, but five years ago it sounded ridiculous to have punks in New York, San Francisco, or L.A. The punks in Utah are just as dedicated to the continuance of the scene as the punks are in any other city. There's enough bullshit to deal with: religion, cowboys, jocks, preppies, new wave blitz heads, and heavy metal cock rock. We don't have to beat each other over the head when there are so many insecure assholes who would love to see us destroy each other. Wherever you are, support your scene and keep in touch with people from other areas. Like the MASSACRE GUYS say, "Fight together, not against each other, because no one else will join our struggle."

Sorry for getting preachy. Peace, love, and grooviness to all. Hello to the Salt Lake Skateboarders. Keep an eye out for a hot new O.C. band called THE ELEVENTH SIDE OF MIDNIGHT. They may change your life, they changed mine. Don't take life personally, and live to be silly.



let's forget about the dead
think of something nice instead
let's forget about the wars
cover up the battle sores
i don't care, i wasn't there
i don't care, i wasn't there
let's forget the starving nations
let's forget about radiation
let's forget a world of fear
it can never happen here
i don't care, i wasn't there
you should care, you are there.

—El-Cid, Massacre Guys

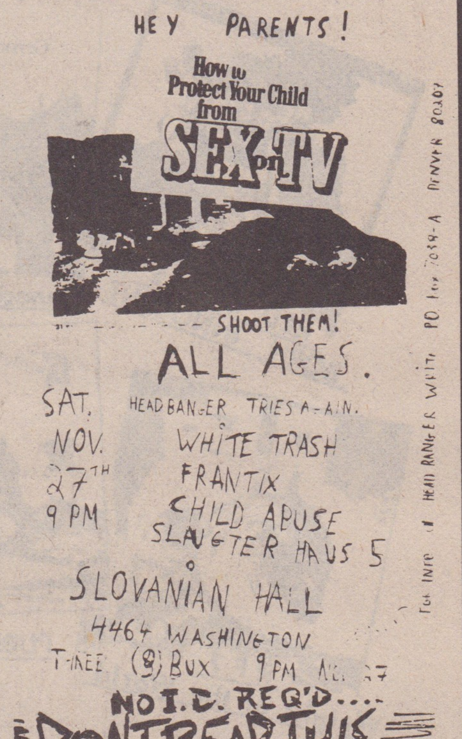
COLORADO

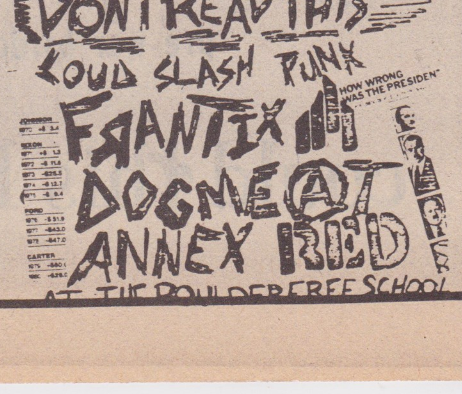
Hello from Denver. No, we don't all wear cowboy hats and dance in cowshit. And yes we do have a great hardcore scene that's getting stronger every show. During the past year alot of bands have formed, and we've gotten to see alot of nat'l acts as well. The punks in the scene here, as well as newcomers, partyers, etc., seem to accept each other and unite off the atmosphere and energy of the bands, unlike other scenes - nobody's enforcing their rules/attitudes/fashions with violence or intimidation- yet! Hopefully, Denver people and shows will continue to grow together. Local Anesthetic and Rocky Mountain Fuse fanzines keep everybody informed on local happenings.

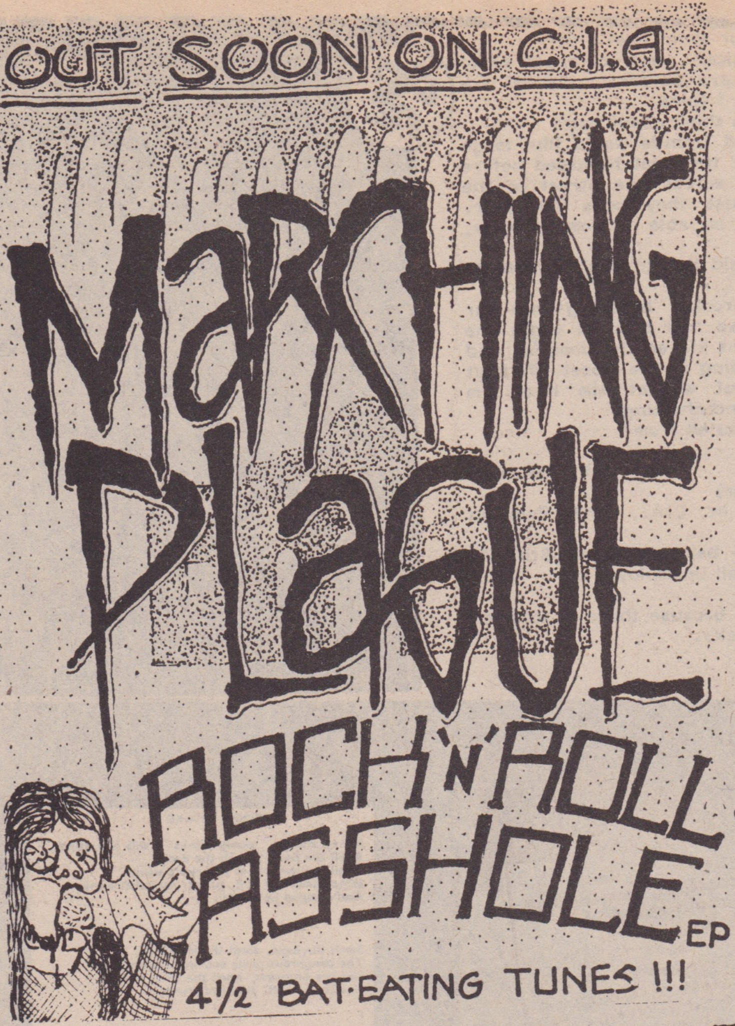
Any bands interested in playing Denver can contact Mercury Cafe(303)863-9229 or Headbanger P.O. Box 7038-A, Den. CO 80207(all ages) or write the address on the FRANTIX-966 Nucla St, Aorora CO 80011. Wax Trax Records has the ultimate selection in discs, zines, local info, and lots of support for the scene, and is the hub of the Local Anesthetic label that has produced records by YOUR FUNERAL, YOUNG WEASELS, and the great new FRANTIX EP. Look forward to a release by WHITE TRASH on the same label. The Mercury books quite a few shows, but can't seem to manage all- ages every time(local govt.) so the bands and other new promoters have taken up the slack and done some great fun gigs lately. New Years Eve saw SHAMED HATRED, PEACECORE, SIGNAL 30, and the FRANTIX. Over 100 brave die- hards made it on a cold night in the aftermath of a blizzard, and even a vacationing Jello Biafra got into dance floor chicken fights(piggy-back). Other groups include CHILD ABUSE, ROK- TOTS, and A HANDFUL OF LOCAL MUSICIANS. '83 looks to be positive, here in cow-town USA. Considering the lame local politics and culture we're surrounded with, if any bands are touring or any individuals are close enough to stop,do so , cause you can never have enough friends. Thanks, Norbert Sr.

YOUR FUNERAL

FRANTIX



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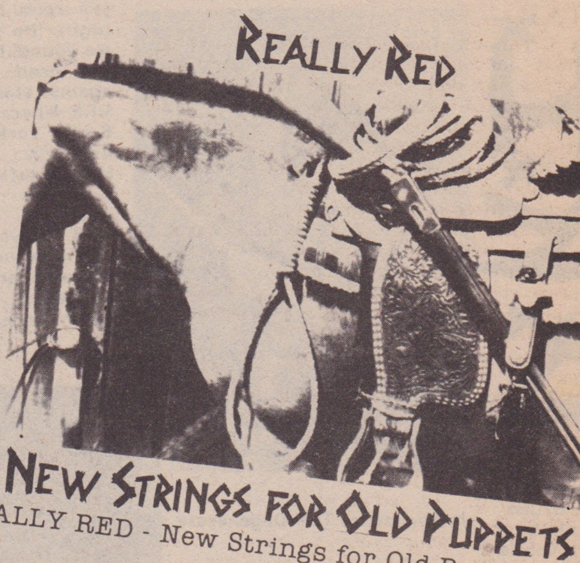
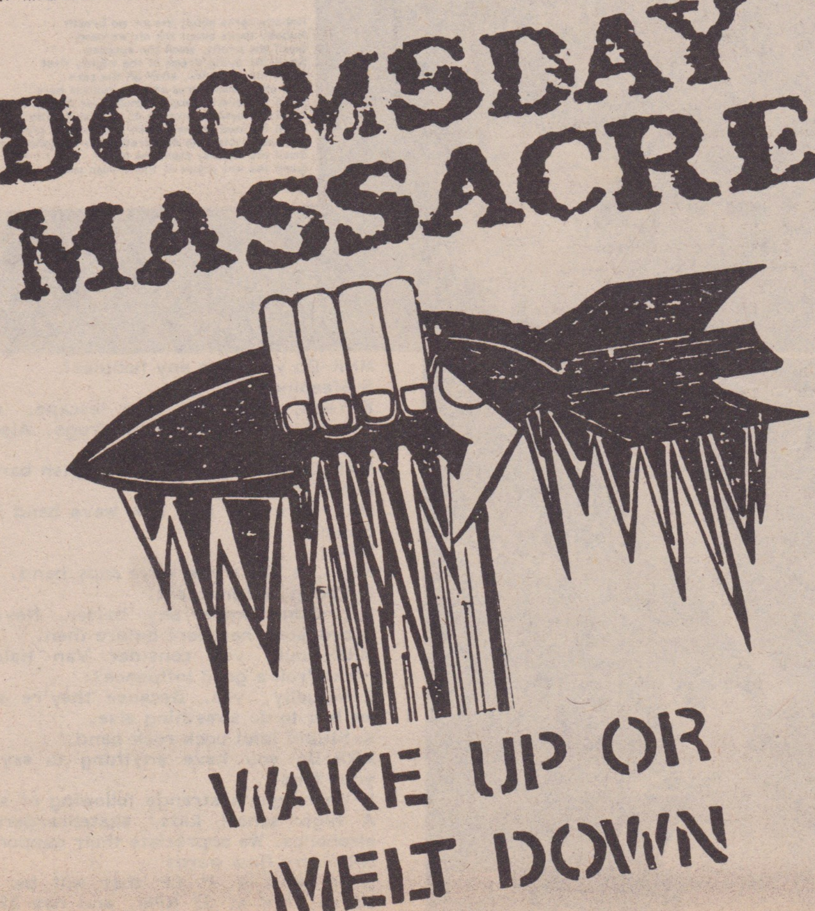

REALLY RED
NEW STRINGS FOR OLD PUPPETS

REALLY RED - New Strings for Old Puppets (45)


DOOMSDAY MASSACRE
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D.R.I.

Eric

Spike-guitar
Eric-drums
Dennis-bass
Kurt-vocals

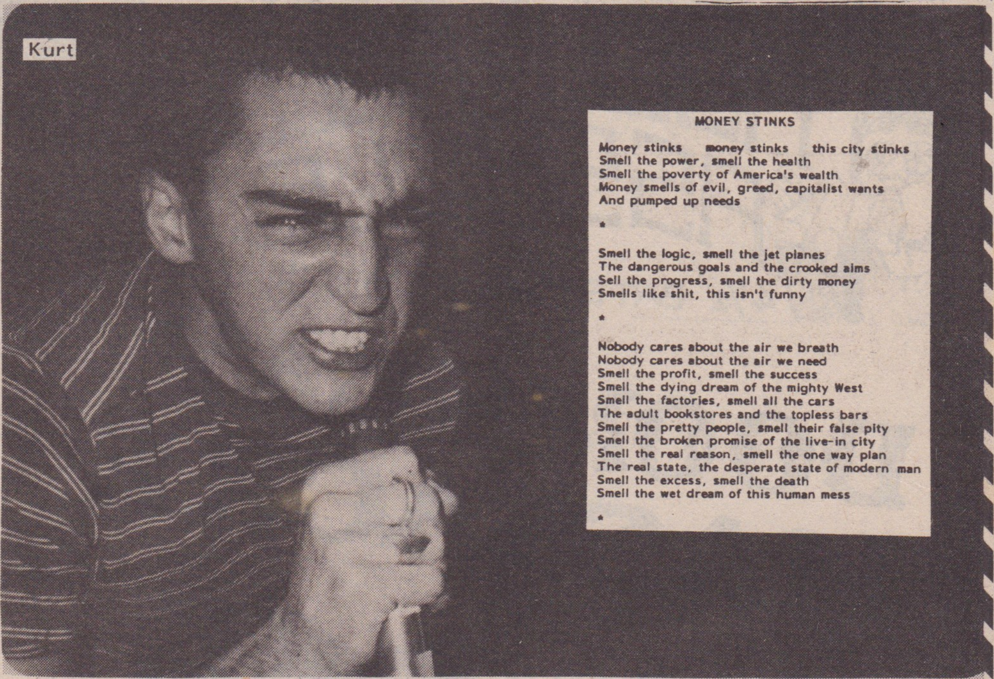
interview by Tom Degenerate

MRR-When did you guys start?
E-April '82
MRR-How long had you been playing before Spike got into the band?
E-I had been playing drums for a year, and Dennis, bass, for a couple of months. Kurt had lyrics, but had never tried putting them to music.
K-Yeah, and Spike had been in a band called the ECSTATICS from New York.
MRR-Who are your influences?
K-BLACK FLAG, DOA at 45 RPM(speeded up), PISSED YOUTH(from Houston), and MDC.

MRR-How come you guys play so fast?
K-We have some slow songs, but we're bored playing slow.
E-We just like fast music.
MRR-What plans do you have for the future?
K-We have a gig set up at Tool & Die in S.F. with 4 other Texas bands(MDC, DICKS, VERBAL ABUSE, and MARCHING PLAGUE). Plus we'ed like to play all over the place and see the world; Mexico, Australia, South Africa, Europe, China.
MRR-Do you have anything to say to those who put you down for the way you busted into the Houston music scene?
E-They can suck off. They're just jealous.
K-They say we're untalented, generic?
MRR-Are the Ditry Rotten Imbeciles anarchists?
K-We're anti-authoritarian. Question authority. A good song by the CIRCLE JERKS.
MRR-What do you think about the airwaves in Houston?
K-They fuckin' moved all the hardcore to early Monday mornings on KPFT, and cut Maximum Rock'n'Roll off completely 'cause the punks haven't got the money to support the station (public radio)
MRR-Do you feel there is much of a future for the scene in Houston?
E-Yes, definately. It's just starting to crank out. PISSED YOUTH, PUBLIC INTOXICATION, DOOMSDAY MASSACRE, URBAN DEFIANCE, J.F.U.C., WAR BABIES.

MRR-What do your songs deal with?
K-Some are political, some are about social problems, some are personal, but all are easy to relate to- I think.
MRR-What do you think about hair?
K-Alot of our old friends would like to go to our gigs, but they get harassed before they even walk across the street to the club. Just because they have long hair. Anybody should be able to come see us, hair or not.
E-People are afraid they'll steal equipment.
S-Fuck 'em!
K-We caught a rocker breaking into our jam room after we had been to a gig one night. He had just kicked the door in, and we found him hiding in the closet. We beat his head in, but we let him live. I'm against stealing and cheating.
MRR-Where are you all from?
S-New York
E-Dennis is from Hackensack, Minnesota(laughter)
K-I was born in L.A., and Eric in Houston.
MRR-Do you still believe "Money Stinks", now that you are all unemployed?
S-More than ever!
K-Houston stinks because there is so much money here. It sucks.

Dennis


Kurt

MONEY STINKS

Money stinks money stinks this city stinks
Smell the power, smell the health
Smell the poverty of America's wealth
Money smells of evil, greed, capitalist wants
And pumped up needs

*

Smell the logic, smell the jet planes
The dangerous goals and the crooked aims
Sell the progress, smell the dirty money
Smells like shit, this isn't funny

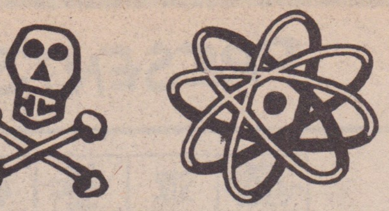
*

Nobody cares about the air we breath
Nobody cares about the air we need
Smell the profit, smell the success
Smell the dying dream of the mighty West
Smell the factories, smell all the cars
The adult bookstores and the topless bars
Smell the pretty people, smell their false pity
Smell the broken promise of the live-in city
Smell the real reason, smell the one way plan
The real state, the desperate state of modern man
Smell the excess, smell the death
Smell the wet dream of this human mess

*

Spike

MRR-Do you have any hobbies?
S-Sleeping.
K-Yeah, it's an easy escape, and it doesn't cost as much as drugs. Also, Eric and I go to art school.
MRR-Do you listen to any English bands?
K-No, not really
MRR-Were you in a new wave band before, Spike?
S-No!
K-No, it was a new wave copy band.
E-Young and innocent.
S-I didn't know any better. Never had heard much hardcore before then.
MRR-Would you consider Van Halen, or rock'n'roll a good influence?
E-Actually, yes. Because they're so lame we had to do something else.
K-Stupid idiot cock rock band.
MRR-Do you have anything to say about your fans.
K-We've got a strange following of straight A high school kids, skateboarders, and alcoholics. We appreciate their support.
MRR-Any final words
S-We have a 7" EP that will be out in March, it's at 33 RPM, and has 22 songs on it.



WHITE TRASH
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SAN ANTONIO

I thought I'd send you some news of the San Antonio punk scene. The newest group on the scene is the band I'm in, NO WAY MUFFO. As you can see by the enclosed article, we are having to find places other than clubs to play, because they will only book punk bands once a month. That article is full of lies and exaggerations by the way, but we all thought the whole affair was great. The punk scene here is dominated by "artsy- fartsy" groups like PLATFORM OF YOUTH and BA SYNDICATE, who are a bunch of assholes who think that playing boring disco is "intellectual". The BUTTHOLE SURFERS are great, but it's been about a month since I've heard anything about them in San Antonio. Also, Mark and Denise, former members of the REJECTS, are forming a new group which will be playing live soon.

Charles Gruber

GROTESQUE PUNKERS ROCK MALLS, WAIL OVER ARREST

PUNK ROCKS MALLS

By NELSON ALLEN
OF THE NEWS STAFF

Three members of a punk rock group have pleaded no contest to charges of disorderly conduct for an uninvited Christmas concert at a shopping mall.

A mall spokesman said the group was obnoxious. Police were called when the group refused to leave.

Calling themselves "No Way Muffo," the group plans to perform at 7 p.m. today at Windsor Park Mall. They wear grotesque makeup and play what is described as thunder-loud rock music.

The trio who pleaded no contest Wednesday in Balcones Heights Municipal Court had been arrested last Friday at Wonderland Mall.

A court spokesman said each faces a $50 fine unless they appeal within 10 days.

Four other members of the band fled when police arrived at the mall.

Balcones Heights Police Lt. Ernie Lobelo said the band disrupted the normal schedule at the mall and refused to leave when asked to do so by management.

"They posted bond and no one went to jail," Lobelo said. "Their parents had to come and help them get their equipment because the

See PUNK ROCKS, Page 14-A

From Page 1

ones who took off had taken the van."

Wonderland Mall has scheduled choral and band groups from various churches and schools to perform during the Christmas shopping days.

"No Way Muffo" jumped on the stage uninvited during a 30-minute break between scheduled events, according to mall management.

Shirley Dolle, marketing director at Wonderland, said the group's music was "horrible and unbelievably loud."

"It was so loud," Dolle said, "that we could hear it in a downstairs office with the door closed. I went and told them I represented management and that they would have to leave, but they wouldn't do it.

"They were obnoxious. They were wearing weird pants, hospital orderly shirts, makeup, earrings, and one had on a surgical mask. I cut off the electricity and they started cursing me and still wouldn't leave, so we called the police."

Dolle said the group's music didn't sound Christmasy at all. "It was like something I've never heard," she added.

"They were just clowns," Dolle said "I guess it's the time of year for them."

David Davies, lead vocalist for the group, said he, David Escamilla and John Kiewer were arrested. Davies said the Wonderland performance was just part of what the band calls its "mall tour."

They have since performed at Central Park Mall, where Davies admitted a policeman asked them to leave, and at North Star Mall Tuesday night.

"At North Star, no one said anything. We played for two hours and everyone seemed to enjoy it," Davies said.

He said the band is "trying to be permanent" although some of the players, like drummer Mike Escamilla, who attends Harvard are visiting during holiday breaks from various colleges.

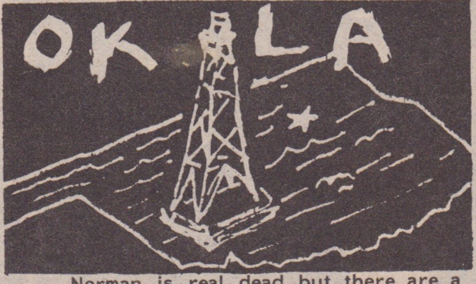
"We weren't invited to play the malls. We volunteered. It's something we've been doing for the past three years," Davies said.

"It's not a prank," he said of the band's uninvited mall shows. "We're not out to hurt anybody. If I thought it was going to ruin somebody's Christmas, I wouldn't do it. We're there to have fun and hope the people will have fun with us."

Davies disagreed with Dolle's account of the Wonderland incident and denied using profane language.

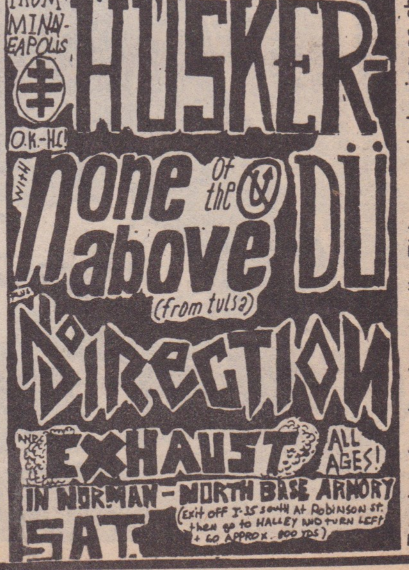
"We didn't play as loud as we do at practice, but loud is relative," he said. "We've been turning it down, being a little more cautious, since Wonderland."

NO WAY MUFFO at the mall



Norman is real dead but there are a decent amount of people here who are cool but not punks. So at least the few punks we do have aren't totally rejected. We have a record store here where we can get hardcore plus we've got a lot of good 'zines: Daily Obituary, Chow Time, Waste of Paper, Fodderstompf, Dry Heave, and OK Decay. (From Tulsa) But there's no club where we can have shows on a regular basis. The Bowery opened in Oklahoma City, but they don't care about anything but money. ($7.50 for X with no opening bands.) The Place is just a strip club with bands playing there. A dissapointment.

The only hardcore shows we get are the ones we put on . I'm in a band (NO DIRECTION) and we've put on a couple shows and plan lots more in the future. Bands should call (405) 325-4958 for booking. Our first show with N.O.T.A., NO DIRECTION, and another local band DEFENESTRATION was postponed due to a bomb threat , which sucked, but we had it the next night and made a little money. We had HUSKER DU play Jan. 22 and it went off really well. We got a good crowd, no violence, but too many drugs. Most of the kids who come to our shows are just typical sex-and- drugs high schoolers, so drugs may be an inevitable part of our shows for a while. Mostly just beer and pot though, so there was no real problem except a whole lot of apathy.



FROM MINNEAPOLIS
HÜSKER-DÜ
O.K.-H.C.
WITH
None of the above
(from tulsa)
PLUS
No DIRECTION
AND
EXHAUST
ALL AGES!
IN NORMAN - NORTH BASE ARMORY
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Touring bands please call. This town is boring as shit.

That's all, NO DIRECTION
Blake,

THE ISLAND

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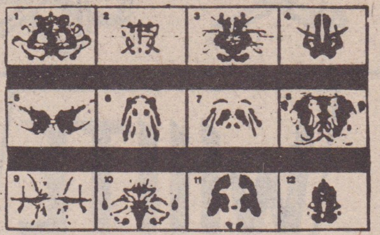
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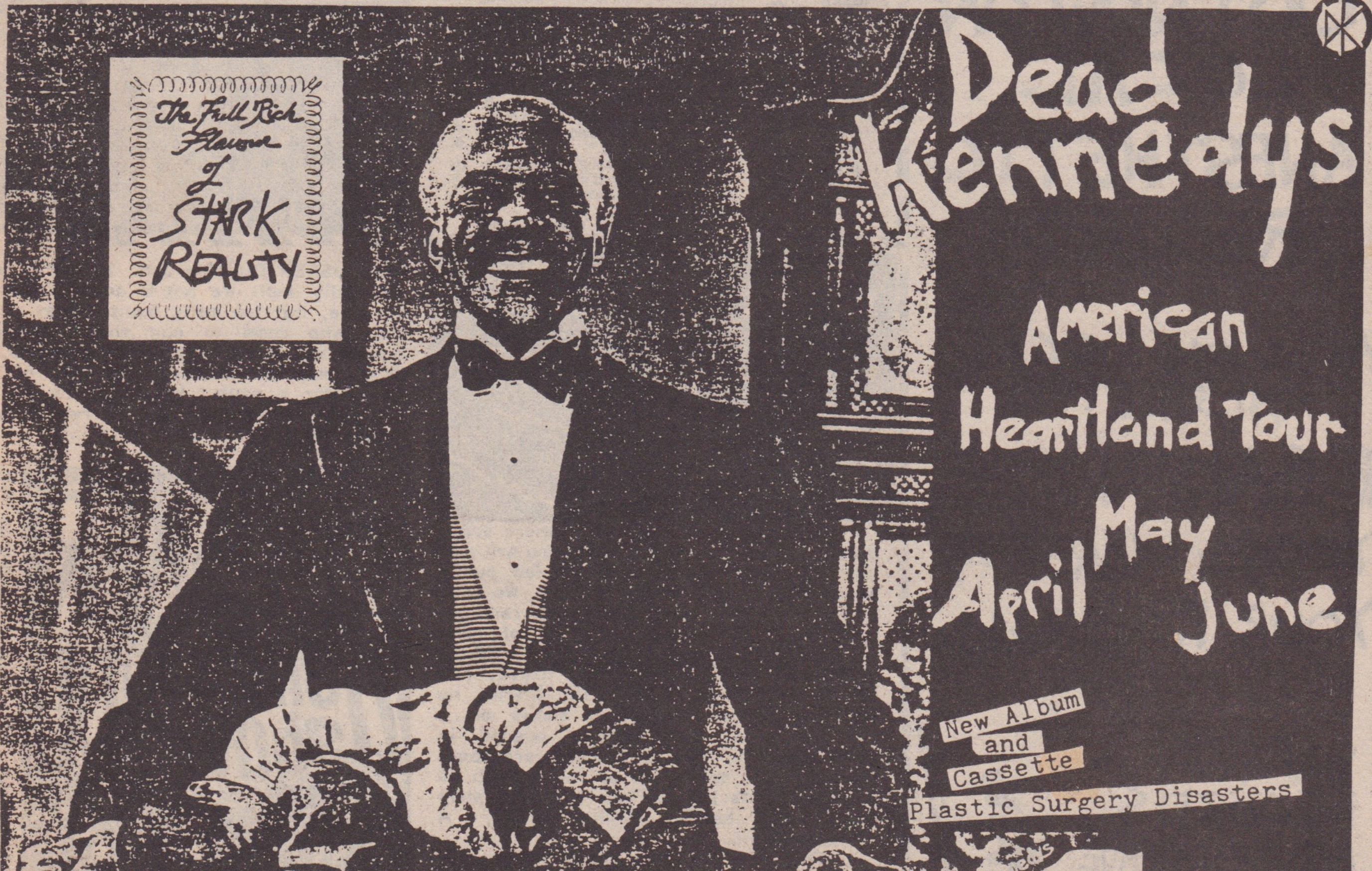
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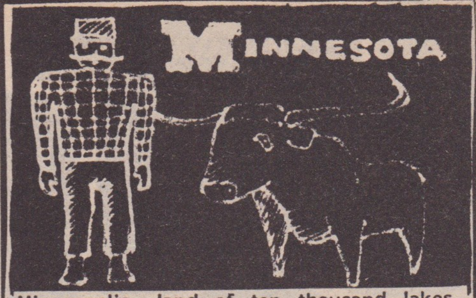


Minneapolis, land of ten thousand lakes. MPLS- St. Paul is seeing a recent uprising of many new bands. BOB ELROY, out of the Como Lake region of St Paul have yet to be heard by these ears, but word has it that these youngsters are red hot. Other new blood includes, from MPLS, IRENIC REGIME, who are gaining some very noteworthy praise out on the streets. Justly so. IRENICS feature John Freeman, formerly of the OUTPATIENCE, along with two others who are also under 19. The SWEATIES are to be releasing their EP very shortly. RIFLE SPORT has just completed recording their debut album at Blackberry Way, under the dire direction of tastemaker- Terry Katzman and Brian Paulson. Should be very good. Also, back from Calif. and out of the studio comes HUSKER-DU, who have just ended their third extensive tour and their third 12" vinyl outing with Spot once again- this one entitled Metal Circus, slated for release this coming summer! GROUND ZERO went on a jaunt recently to Milwaukee and Chicago, where no one knew what to think of them. Terry also left his guitar there. G.Z.'s debut on Reflex Records is also due out soon. LOUD FAST RULES just supported the REPLACEMENTS in Madison WI at Merlyn's. Speaking of the REPLACEMENTS, they also have a new vinyl effort on it's way. RED MEAT has just completed their demo tape, and are preparing for a tour this Spring and Summer. TIMBUCKTU is gaining popularity with their one song release, "Firelight", on the new Memo tape, which includes local bands the SUPREES and FLOWER INDUSTRY OF POMPEII. WILLFUL NEGLECT played Milwaukee very recently and floored 'em. Their 12", the second one that is, is due out next month. Talk continues about a possible MAN SIZE ACTION album. FINAL CONFLICT, another new band, is putting out an over-abundance of wrought iron energy! Their 8 song demo kicks ass, and their soon- to-be-released Black Tape will shred for sure!!! Tom Hazelmyer and Paul Svenska, former members of TODLACHEN, are preparing to release their new vehicle, OTTO'S CHEMICAL LOUNGE, on everyone's sensibilities. Last on new happenings is THANKLESS WRETCH featuring Dave "the feret" Roth on vocal chores. For more on the happenings here, the new Your Flesh zine will be out the last week of Feb. We are also currently looking for bands to submit tapes for our 60 min. comp. tape, Lung Cookies, which will be accompanied by an info booklet, with each band doing their own page. We are seeking top-notch quality stuff, for we wish to put out a top notch product. All the stuff is due by early April!

Ron Clark and Peter Davis
Your Flesh
1619 Lagoon #106
Mpls, MN 55408

YOUR FLESH
FANZINE

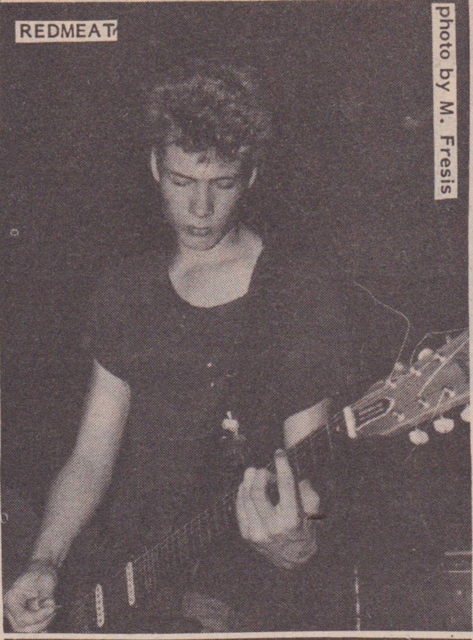
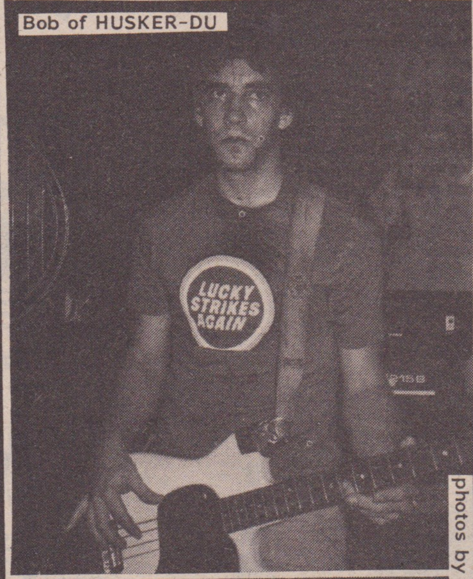

REDMEAT

photo by M. Fresis


Bob of HUSKER-DU

Paul of TODLACHEN

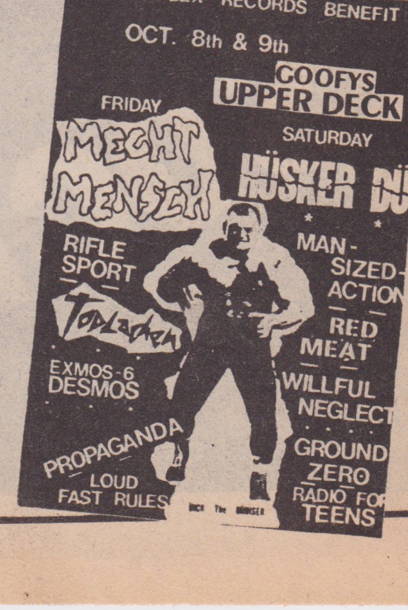
photos by L. Barbero

John and Tom of IRENIC REGIME

Boneman of

FINAL CONFLICT

Here's some extra info on HUSKER-DU's Reflex Records. After putting out several releases on New Alliance, they finally saved enough money to get their own label going. The Kitten and Barefoot And Pregnant compilation cassettes were feelers, to see if things would work. Now they are running the label as a co-op. Reflex puts up the initial money, to cover costs, work, distribution, etc. The bands that participate leave money in for future projects, and have access to it. Their releases are distributed through Twin Cities Distribution, 1451 University Ave. St. Paul MN 55104. By the way, those people who bought the HUSKER's Land Speed Record LP, and didn't find the lyric sheet inside, should send a S.A.S.E. to Reflex, 731 Pontiac Pl., Mendota Hgts MN 55120. Also, several months ago the HUSKER's van was stolen, along with alot of mail written to them. If you have written them, and received no answer, please write again.


REFLEX RECORDS BENEFIT
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GOOFYS UPPER DECK

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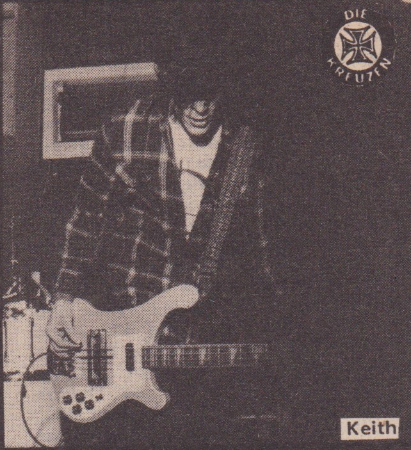
die KREUZEN

DIE KREUZEN
They began about two years ago as the STELLAS, and after various drummers, changing bass players and the band name, have been playing with this line up for a year and a half. They have just released their first E.P., "Cows and Beer" this February on the Version Sound label.



Keith

DIE KREUZEN

Erik

photos by Kevin Hutchinson

-so what's the Milwaukee scene like?

K- It's small but growing, there's more bands and people coming out all the time. Since last year, it's grown alot.

H- Well, a year ago there weren't too many people into hardcore music.

K- Back then most people thought it was beneath them to listen to this kind of music.

-when you first started playing out, a lot of people thought you were stuck in 1977.

K- A lot of people think they've progressed past that, but that's the totally opposite attitude that people should take.

-do you think you've gone beyond being just another hardcore band?

H- Sure.

-in what way?

H- The content of our songs is a lot more complex than the mainstream of the hardcore bands coming out now.

K- A lot of these bands are just "let's see how fast we can play", they listen to whatever and think that's the way they should sound, it's bad because they aren't using their imagination, but in any form of music you'll find that. People who think and those who follow.

-so what do you do with those who are content to follow?

K- Get more involved.

D- If they're going to think at all they'll start listening to themselves and realize they're just fucking off and eventually they'll get bored and go away and the people that are into it will keep getting more involved hopefully. -is that a problem in Milwaukee at all?

K- I don't think it is that much.

E- You've got to care to even see that anything is going on here because the scene is pretty small.

K- You've got to search it out for yourself, once they do find it, it seems like they keep coming back.

E- Or you get those who just go out when the bigger acts come through town.

K- I think it should go a little deeper than just being entertainment. It should require some kind of commitment. I don't want to be taken as a night's worth of entertainment, or supplying background music for someone who wants to go out and drink. That's the whole thing about the club scene, hang out at the bar. It's a lot more fun when you can play halls, you don't get a lot of people showing up just to get fucked up and drunk, when people's main objective is to get real fucked up.

D- I think one of the best things to happen here was the closing of the Starship (local new wave hot spot). That weeded out all the shit - the trendy types and the stupid bands that didn't give a shit about the scene just as long as they had their comfortable little club to play in.

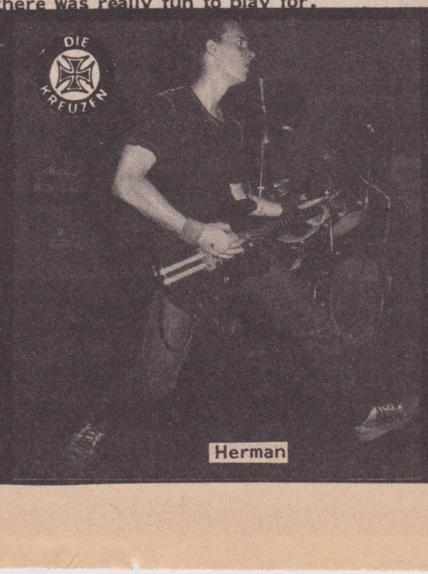
H- It really showed who cared about the scene and who didn't. None of those bands went looking for new places to play or setting up their own gigs, they just went up the road and hopped on the Stone Toad's (a not so hot new wave club) bandwagon.

D- Things are going much better putting on our own shows, we've also been helping out of town bands set stuff up here in Milwaukee. The scene is doing a lot better if bands help each other out. We've got a lot of help from other bands, the EFFIGIES helped us when we started playing Chicago, HÜSKER DÜ and the ZERO BOYS have helped a lot, Bob Moore of Version Sound has done really a lot for us. MECHT MENSCH and the TAR BABIES get us gigs in Madison.

-what about the rest of the Midwest?

E- We've played Chicago, Madison and Minneapolis, things are really spread out around here, you got to do a lot of driving.

H- The underage shows have been the best lately, when we opened for the EXPLOITED in Chicago the underage crowd there was really fun to play for.



Herman

photo by Ron Schneider

D- Madison is mostly younger kids that are really dedicated, it's small but the people there are cool, they're open-minded.

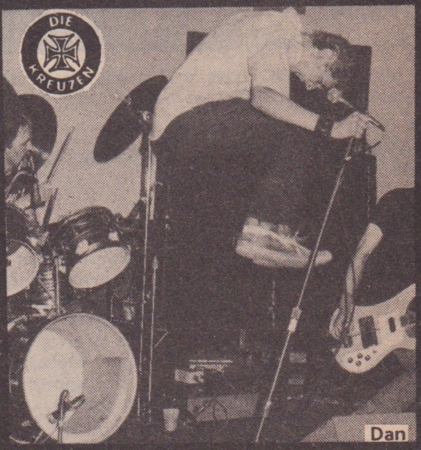
-so what are your main priorities when you write a song?

E- That the music be good, so that it's got a good structure to it, some complexity.

H- To have some interesting hooks to it.

E- It's got to be interesting for me to play it.

-what about the lyrics?



Dan

D- Try not to get too political, sometimes that gets a little repetitive, sometimes you hear the same stuff over and over, I try and relate it on a more personal level.

H- Explain yourself instead of just doing "fuck Reagan, I hate the government.".

E- It's not just the fact that Reagan is president, it's the fact that this country could elect someone like Reagan.

D- You get bands like Foreigner and Styx and all these kids sitting around idolizing these bands going "oh wow, Foreigner", when you got bands more on a realistic level say like HÜSKER DÜ or any band that might happen to be wherever your're at, they don't realize that you can get your own band together and even play out with bands like that, go out and make their own reality instead of sitting around dreaming about it.

K- For a lot of people that's the Rock 'n' Roll mentality, a lot of bands like to push that, that they're way superior just because they can play an instrument and that no one else can do this except for these immensely talented rock starts, that's a load of shit. I mean I don't have any talent and I'm playing, there's nothing to it. If you want to do it you will do it, that's what it comes down to, if you want to do it badly enought, even if your main goal in life is to be Eddie Van Halen, I'm sure you can do it.

D- Open your eyes and see what's going around, don't sit around listening to REO Speedwagon sing about some pretty girl for the millionth time. With our music it's great seeing kids skanking their brains out and singing along with the songs, letting out a lot of aggression and emotion, you can't do that if you're up there singing "oooh I love you."

-how do you feel about your new E.P. that's just out?

D- Really good.

E- I think it sounds real good.

H- It's been a long time coming.

K- I don't know, I'm real proud of it, it was a fucking lot of work.

-so what's next?

H- I'd like to try to concentrate on the midwest and promote the scene here.

K- Hopefully a good-sized tour in April or May. E- Getting our record around as good as we can and then hitting the road.

-what's with the "Cows and Beer"?

H- That's what people think when they think about Wisconsin, that's sort of the stereotype for what it's like around here.

A letter to NBC from a Chicago punk who was on the Phil Donahue "punk" show.

(50) PHIL DONAHUE

Dear Mr. Tartikoff:

I think the time has come to straighten out a couple of writers of a couple of NBC shows. I'm referring to the shows "Chips" and "Quincy". The theme these shows have had in common is that of the "evils of punk rock"! I've been a part of this scene as long as I can remember. In 1976 it finally came to be known as "punk". The funny thing is that I can't seem to remember ever flicking a Bic to do much more than light a cigarette. No I've never slashed a tire, never owned a motorcycle, never heard a punk band sing in all seriousness a song like "I Wanna See You Choke", never seen a punk band viciously throw a fan off the stage, and I've never knifed a fellow punk, or anyone, with a knife called an "icepick" or a plain old knife for that matter. I may carry a knife but this could be a direct result of the night I almost was murdered by a Mexican, not a Mexican punk, just a Mexican GUY.

Later in this letter, I will give you an idea, (I hope) of what really goes on with the punks: some real incidents and some real song lyrics. These shows were obviously based on bored rich kids who took on punk as a new kick, knowing that their rich daddys will bail them out of trouble. Why not examine the real reasons and happenings behind punk?

Seeing that your writers did a total rip- off of the Phil Donahue show entitled "Parents of Punkers", (which I was on and have a tape to prove this forgery), I think we deserve equal time. On the Donahue show, our chance to say our side was slightly ruined by small details such as: they accidently (I'm sure) forgot to turn on our mike, and the great host came to us for answers after too many questions had been thrown at us. With screaming maniac housewives, how could we get a thing said? The writers of "Quincy" made us into total fools, and made our answers into complete childishness. I even knew which one of us was being protrayed by your stars. It's our turn to talk with no interruptions! You may feel more, or you may feel less, threatened by us, but at least you'll get the facts straight--finally. Your writers have fouled up twice too often. If this is such a serious issue, (which it is), I suggest you take a serious look at this letter and the truth of the matter.

Here's some information on myself and two other dreaded idiot punks. I graduated high school and even Columbia College with a B+ average. I'm a self-taught disc jockey and have worked successfully at it for eight years. James Sala goes to the Computer Learning Center and has a 99.6 grade average. He invents and builds computers and games. John Powalows is the sargeant of security in the Tribune Building. The list of course goes on, but hopefully you get the idea. Now for some more real facts.

Punks have written love songs, but that's kind of rare. We feel love, but Barry Manilow sings enough about that stuff to convince people that it possibly exists. We see the real side of love too, coming out of the generation sporting the highest divorce rates. Most people aren't feeling love for each other or themselves much these days, and they are cursing consciously or sub-consciously, those who have masterminded us into this non-existing economy that emptily surrounds us. How could total strangers have the nerve to ruin these innocent, and what used to be happy, lives? These and other reasons have made the kids into what you consider "screwed up", but who are actually more aware. Why not pick up a copy of "I'm OK You're OK" by Thomas A. Harris, M.D., and flip to page 172, where you'll get a clearer picture of what kids are being brought up into? The punks are facing these things, hope to make everyone aware of these problems, and face them as well. Hopefully, people will work consciously, and maybe someday even together, to find answers. These answers however will not come from ignoring the problems as people do. You are now aware of the punk movement, so you'd better come to a full understanding of it.

Slam dancing is a way to release pent up energy, as are a lot of other dances. Contrary to popular belief, we do not maim our friends, or stomp their brains out. If one falls, the others pick him up. It may seem a little ourtageous to release tension this way, but better this than going out and murdering someone.

ARE YOUR KIDS TURNING PUNK?

"Punk Rock" is today's angry attack on society. What will you do if your kids turn punk?

Now for a story of punk brutality: The U.K. SUBS played a show in Chicago, a few months ago. In the middle of a song a black girl fell down, in the middle of the large crowd. The singer stopped the song and said, "Pick her up". When she was back on her feet, they started the song over. Real violence, huh? Now at the Chicago Amphitheatre, at a soul concert, a girl was raped by nine guys, count 'em, nine, while her boyfriend was beat to a pulp.

Now onward. Serena Dank, the much dreaded head of "Parents of Punkers" (?) made clear the fact of how impressionable the young kids are, and swore that they are getting the wrong ideas from us. She said they aren't sophisticated enough to understand what we are saying. (Where does that put the NBC writers on the intelligence scale?) First off, punk could never be as bleak as you've portrayed it. Then there's the knight in shining armor with lots of teeth, who shows the way. These are fairytales! If we're doing such a bad job explaining ourselves, just think what you're doing! Example: In 1979 there was an article in *Time* magazine on punk, explaining how punks smash bottles for fun and profit. I worked in, and later ran a punk bar, (which never sported a murder in its five years), and as soon as the article hit the stands, every jerk from the suburbs and Rush Street that wanted to be "hip" was in O'Banion's smashing bottles and looking to smash some heads. Your approach to this subject is twice as ignorant. You pay peopleto come up with this drek? Also, punks are not bikers. Get your prejudices straight.

People always seem to be looking for a scapegoat for every problem, ignoring of course, the real causes and solutions. It's really too bad you don't understand punks, because the reasons behind the punk movement are things such as finding the answers to the depression, nuclear war, etc. We face the reality of things and want to slap everyone in the face with it, and make them aware of what's being done to them by the govenment, for one. If people would start thinking for themselves, instead of letting incompetent fools do all the "thinking" for them, the people would be able to bring the world back into shape. Even though the ideas behind punk have been twisted by some jerks, we tell the truth and that's something that next to no one wants to face, obviously.

I've included lyrics to three songs by three different bands, giving three different ideas of what goes on in our minds. The first is"Holiday in Cambodia" by the DEAD KENNEDYS. Though the band's name may seem disrespectful, it actually stands for the end of the "American Dream", and let's face it, it's over. This song will scare the hell out of you. The second, by VICE SQUAD is an example of why we scream about society, wars, and Reagan, in hope of awakening the dreaming multitudes, who close their eyes and pretend everything is okay. The third, by a group called MINOR THREAT, may some day convince the critical anti-punks that we don't all live for drugs. This brings to mind (yes I have one) an important topic. Darby Crash of the GERMS, and Sid Vicious of the SEX PISTOLS are the two major drug and/or suicide statistics in the punk scene. How many rock stars etc. have died in this same time span? And speaking of rock, let's take a look at rock lyrics. The ones about rape, child molesting, sex with 12-year olds, drugs, things like that. Ozzy Osbourne of the dreaded BLACK SABBATH eats live things on stage. He's not a punk. A punk wouldn't even give him the time of day. I guess this stuff is acceptable though, eh? The KNACK, the overnight sensation of '79, whose second hit was called "Good Girls Don't (But I Do)" was accepted by young and old alike. Now who would you say is corrupting the youth? The name "SEX PISTOLS" turns the stomachs of millions, but they sang about the state of the English economy, which now applies to the U.S. too. "I Wanna See You Choke" doesn't seem to fit us too well anymore, does it? Bands like FEAR write some pretty nasty insult songs. They put down gays, then turn around and do things such as a benefit for a gay community center in SF. They are a comedy band, and no one takes them seriously. MAYHEM, the band in "Quincy" was very obviously modeled after FEAR, with a few major things overlooked. FEAR doesn't look like KISS, and the singer Lee Ving doesn't have pony-tails. With songs such as "New York's Alright If You Like Saxophones", I mean come on. I can't imagine myself, mad at the world, looking in the mirror screaming, "New York's alright if you wanna freeze to death, New York's alright if you wanna get crushed in front of the subway, New York's alright if you like organ jazz..." One more point in our favor is that we have a good sense of humor, better than most. After all, look what we have to go through to get a point across.

TONIGHT 7:30

We haven't found too many answers yet, but at least we're looking. It's obvious your ways don't work. How would you know if our ways don't work? You obviously don't have a clue to what we're doing. And besides a lot of energy, maybe our music is meant to keep you and yours out, so you don't infiltrate your garbage into the answers we do find. We are not idiots or in a dreamlike state. If we could convince you of that (for what reasons I'm not sure), maybe you'd see that there's something constructive in what we're doing. We tried to explain on 'Donahue', but when people in power don't want to hear, they'll do their damnedest to silence it. We have a pretty good example to set. Why not portray punk authentically, rather than taking some cheap shot. The more dumb things you show on TV, the more dumb ideas you're giving to the kids. But maybe the 'reason 'you won't check into what were doing, is because you're afraid we're right. Our advice to you, and anyone else who has similar ideas like these ridiculous shows in mind, is to can the idea until, if ever, you get the facts straight...

Sincerely,
Nancy and the Chicago punks

INDIANA
ZOOM
ZOOM
INDY

COLOMBUS

Columbus does not have a big scene (only crowds of 30 at the local gigs), but we do have a lot of bands for our small town. THE PATTERN, KILLING CHILDREN, and ANDROPOV'S ASSASSINS are the names of the bands. All of them can be contacted through

Gravelvoice Records
P.O. Box 1204
Columbus, IN
47202

THE PATTERN has 2 songs on the compilation album The Master Tape on Affirmation Records.

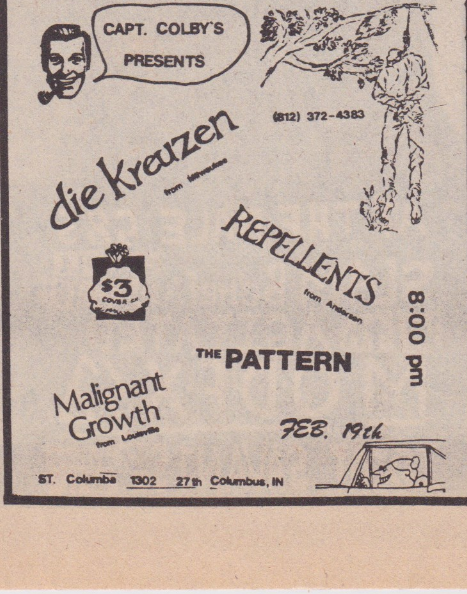
KILLING CHILDREN just finished recording a 9 song EP titled "Certain Death", which should be out in Feb. or March on Affirmation. It will be available from either Gravelvoice or Affirmation.

Other projects that are under way include the first Columbus fanzine titled Blow It Off, available for 50¢ from Gravelvoice. It includes live reviews, record reviews, articles, and interviews with bands passing through. We welcome any letters and are looking for advertisers.

Also out in Feb., the Columbus compilation cassette, featuring 10 songs by THE PATTERN, 8 songs by ANDROPOV'S ASSASSINS, 5 songs by KILLING CHILDREN, and a few suprises equalling an awesome 55 mins. of sheer delight. It also comes with a booklet that has pics and all the lyrics. It will be available for $4.00 ppd. from Gravelvoice.

Future plans include more issues of Blow It Off and an ANDROPOV'S ASSASSINS EP. Also live shows in surrounding areas. Write Gravelvoice or call (812) 372-4383 for booking and other info.

Scott Colburn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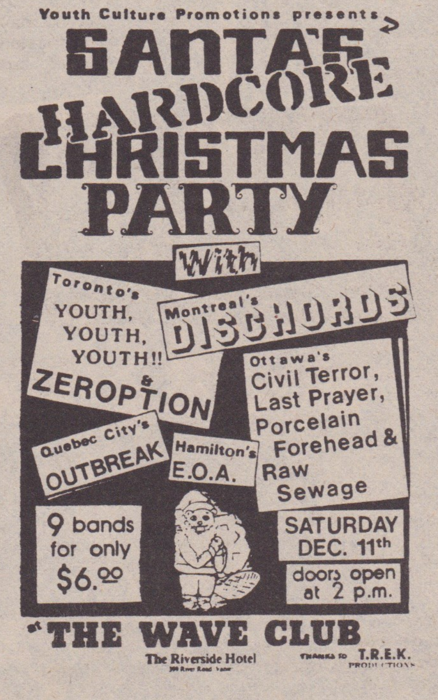
$3 COVER CH
THE PATTERN
Malignant Growth from Louisville
8:00 pm
FEB. 19th
ST. Columbe 1302 27th Columbus, IN

Heard through the grapevine that Gerry Useless, former bass player of the SUBHUMANS, who quit the band because crowds were becoming too anti-political, was recently arrested, and faces 15 years in jail on charges of bombing an MX missle components facility in Vancouver.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With
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Ottawa's Civil Terror, Last Prayer, Porcelain Forehead & Raw Sewage
Quebec City's OUTBREAK
Hamilton's E.O.A.
9 bands for only $6.00
SATURDAY DEC. 11th
doors open at 2 p.m.
at THE WAVE CLUB
The Riverside Hotel
THANKS TO T.R.E.K. PRODUCTIONS

We missed the Ottawa scene in our Canadian report last issue, so here's a brief update.

LAST PRAYER's drummer quit, and has been replaced by David McCaig; so they're no longer Ottawa's token all-girl band. ZOMBIE XTERMINATORS (Vig's band) are still in hibernation. CIVIL TERROR, PORCELAIN FOREHEAD, and RAW SEWAGE though are still going strong. The gig on the flyer was excellent(band-wise), except we had a lousy turnout. Both the Roxy and the Wave Club have changed their booking policies, and no longer have punk/hardcore. A new place called the Jungle Club has opened (lovely name), and has potential. Y.C.P. is having the EXPLOITED with CIVIL TERROR and the RANDY PETERS. Well, that's it for now. Janine Frenken, No Cause For Concern fanzine, 559 Laurier Ave W, Ottawa Ont, Canada, KIR-5C9.

Our progress has been slow but sure. I'll start with St. Louis, and move west. St. Louis has had a few decent shows, but has no thrash bands of its' own.-although someone told me about a band called WHITE PRIDE who use Nazism as a weak excuse for shock value. Fuck them! Moving west down I-70 we come to Columbia, the shithole from which I'm writing. Oh wait, I forgot to mention St. Louis fanzines. They have a "wave" publication called Jetlag. It's meaningless. Back to Columbia. We started Misery last May, and to my knowledge, is the only hc punk/political zine in the state(if someone has started another, please send it to us). On the back of our third issue, we reprinted an article from the newspaper saying that Reagan passed a bill claiming it was illegal to publically expose the names of CIA agents. We then wrote in big letters "FUCK YOU REA-GUN, YOU WILL DIE. THE PEOPLE WILL WIN". The local police didn't like it, told the Secret Service, who in turn contacted me and told me that "if I thought I was making waves I was wrong, and that they could make it very rough on me". Fuck them! If they want to stop me, they will have to kill me.

On to local radio. The only station in town that plays punk is KOPN 89.5 FM. We have 2 shows, "Subliminal Nightmare" which I do along with Bob Bite, and "Sleepless Frenzy". Hopefully, we'll have Max RNR soon. When it comes to local bars we are slightly hurting. I'm in an anarcho/thrash band called CAUSES OF TRAGEDY. VIOLENT DEATH is an up-and- coming band, as is ANIMAL FARM. The latter two aren't thrash, but at least they aren't "wave" shit. We have a couple of bars, but we desperately need an all-ages club, cause the bar owners only care about money, and not hardcore politics. Columbia also has the internationally renowned Columbia Anarchist League, Box 380, Columbia MO 65201. Contact them. I told Existencil in S.F. about them, and if CRASS ever comes to the U.S., I think they'll play here.

Moving west again, I'd like to mention a band from Sedalia, the BOMBS FROM HELL. Decent punk. Moving further west we come to Kansas City, which has 3 current thrash bands that I know of-CHOKE, TUNNEL DOGS, and SECRET SOCIETY. KC had HITLERS YOUTH, which has transformed into BROADCAST, a strange band. As far as fanzines, I've seen Clubfoot, a punky graphics mag. So much for KC.

You fuckers in S.F. make me sick when I hear you complaining about boredom, gigs, etc. If we're lucky, we get 1 a month. Oh, I should mention Lawrence KS too. It's about 45 minutes from KC. They have Blur magazine, and Fresh Sounds, an independent label. That's it for now. The Maggot, c/o Misery, P.O. Box 7461, Columbia MO 65201.

OHIO

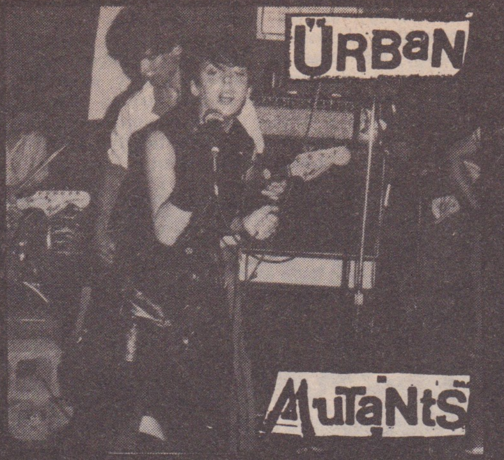
AKRON POLICE STATE

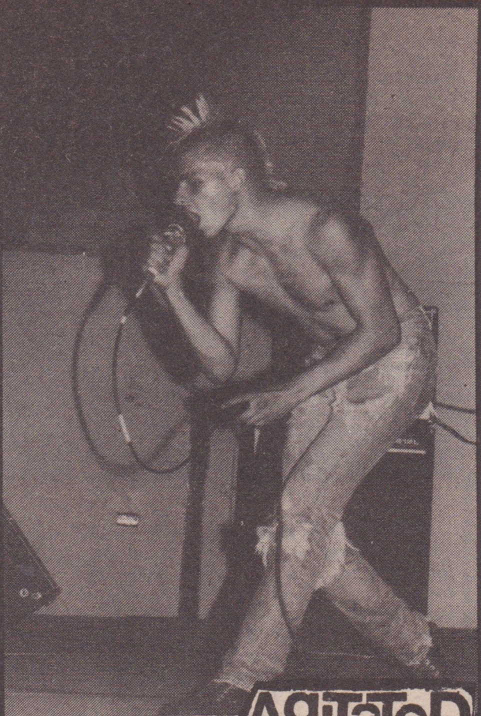
IVE GOT A GUN!! YOU DONT!

photos by Jimi Imij

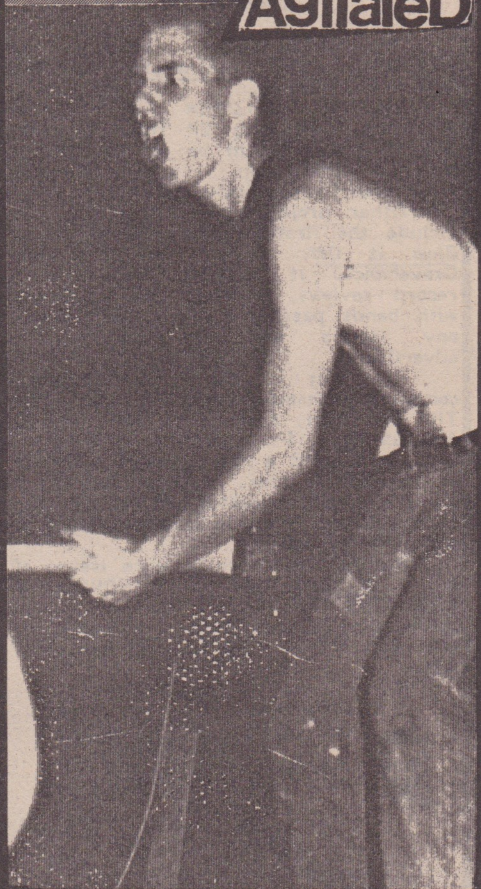
Things are definately on the upswing here in NE Ohio. Good bands, good shows, and a general good attitude among people. Here are some of the prominent bands. ZERO DEFEX reign in fury and want to deliver their feelings with the utmost urgency. Tom Strange and Jimi Imij trade off on guitar and vocals. Micky goes totally spastic on the skins, and we all know that Brad does not sweat. Then there's the URBAN MUTANTS, who sport DanYell out front, and she's got to be the most powerful female singer I've ever heard. Jimmy Dred and Dave on guitar and bass grinding out that original sound with Danny thrashin' the beat. Their songs are all serious and relevant, but you can't help but have fun when you hear them. Up next is STARVATION ARMY with the manic genious of Fraser Suicide out front, Jim Crane searing the strings, and Sean on drums. Not for the weak-hearted. There's the DARK, who've announced(sniff-choke) their break-up soon. They couldn't gig much cause they were usually too grounded, but will be remembered as one fucking hot band. Next is IDIOT SAVANTS consisting of Tim, Carl, Joe, and Bud. They belt out frenetic unharnessed anger at the max degree. Watch for Joe C's buttcrack, and also get his cool fanzine Contempt for 50¢ at 9135 Johnnycake, Mentor OH 44060. The AGITATED reek metal- flavored havoc with Mikey guana, Tom Hawk, Johnny, and Randy. Energy, anger and wit abound with these guys, folks. Get Tom Hawk's great mag Oops at 4812 Eldo St, Willoughby OH 44094. Tom is also in the OFFBEATS occassionally. I never liked them too much, but you might. SPIKE N VAIN offer a change of pace, doing cool, powerful, and psychotic-like slow stuff. Also, OUTERWARE are in the same kind of vein, but do some fast ones too. Kinda sends icy chills up the spine. The GUNS are the youngest and smallest band, with 2 members- Scott and Dave, and they kick ass! The DUMBSHITS are a super-tight band who are funny as fuck, and constantly are writing new stuff. "You Smell Like Shit" is a classic. Also, get the unchallenged best mag on earth, Slam, c/o me, Vince at P.O. Box F-68, Akron OH 44308.

I want to mention that in no way should any band play the Phantasy in Cleveland. They have phucked us over once too often. The Dale has been the best place for shows(all- age). Call me at (216)253-4102, or write Slam for booking and info. You may also call Tommy Dark who wants to rent out halls every so often up in Cleveland, at (216)464-3049. I must say, if your band doesn't play here, you're missing out. What we lack in numbers, we make up for in enthusiasm. Thanx, and keep the faith. Vince Ransid





STARVATION ARMY
NOTICE TO PAR



ZERO-DEFEX (O·D·Fx)

AT THE DALE 585 CARROLL
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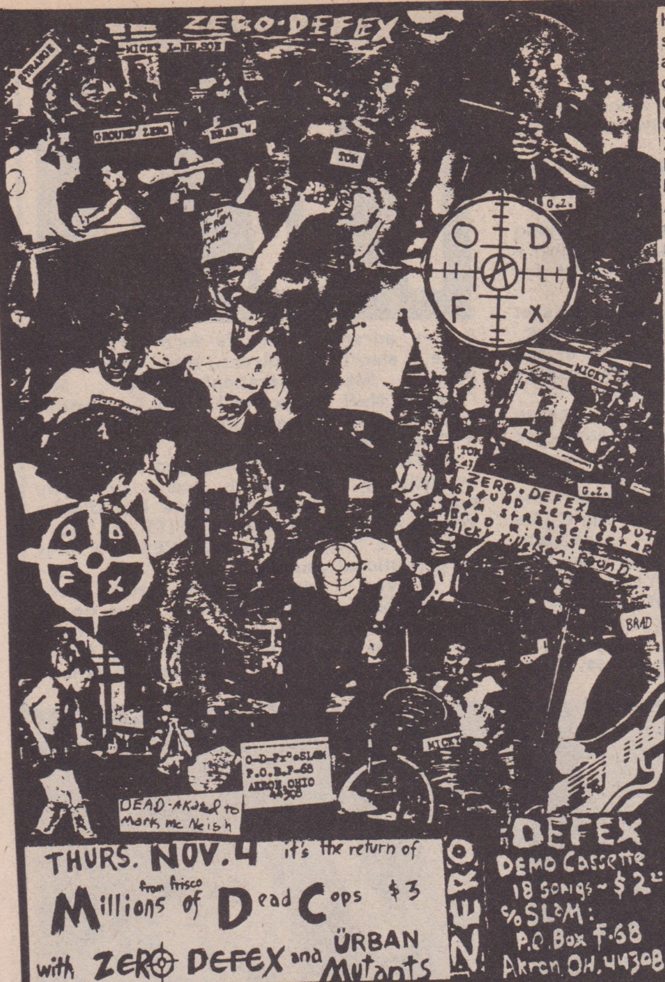
IDIOT SAVANTS 2 dollars 8 P.M.


ZERO·DEFEX
MICKY X-NELSON
TOM STRANGE
GROUND ZERO
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THURS. NOV. 4 it's the return of
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Millions of Dead Cops $3
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ZERO DEFEX
DEMO Cassette
18 songs ~ $2.00
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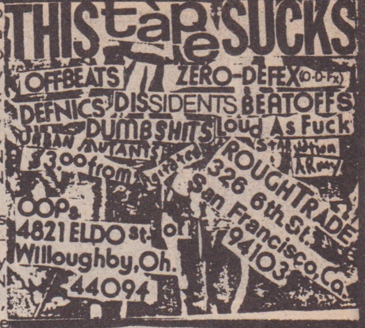
Akron, OH. 44308

Here's more on the "beautiful" NE Ohio scene. Available recordings from the area are: This Tape Sucks on Oops tapes. To obtain it write c/o 4812 Eldo, Willoughby OH 44094 and enclose $3. It contains: OFFBEATS, LOUD AS FUCK, DEFNICS, ZERO DEFEX, IDIOT SAVANTS, DISSIDENTS, BEAT OFFS, URBAN MUTANTS, AGITATED, STARVATION ARMY, and DUMBSHITS. Also, Slam magazine put out a tape called "There Is More", available for $3 c/o P.O. Box F-68, Akron OH 44308. It has tracks by ZERO DEFEX, AGITATED, STARVATION ARMY, URBAN MUTANTS, OFFBEATS, DARK, IDIOT SAVANTS. Both tapes are really good and highly recommended. Coming soon will be an EP on Contempt, featuring ZERO DEFEX, IDIOT SAVANTS, GUNS, AGITATED, plus more. For more info write c/o 9135 Johnnycake Ridge Rd, Mentor OH 44060.

Copies of Oops, Slam, and Contempt zines are available for $1 each, so just write to "em. Bands who are interested in playing in the area- for Akron it's Vince(216) 253-4201, for Cleveland call me(216) 255-4527 or Tommy Hawk(216) 951-6387. Please don't call Pirates Cove or Phantasy because they're fucked. They'll book you with a shit band and rip you off. plus who wants to play at a shitty bar. That's it for now. Joe Clampet
"Contempt"


THIS tape SUCKS
OFFBEATS
ZERO-DEFEX (O-D-Fx)
DEFNICS
DISSIDENTS
BEATOFFS
URBAN MUTANTS
DUMBSHITS
Loud As Fuck
Starvation Army
Agitated
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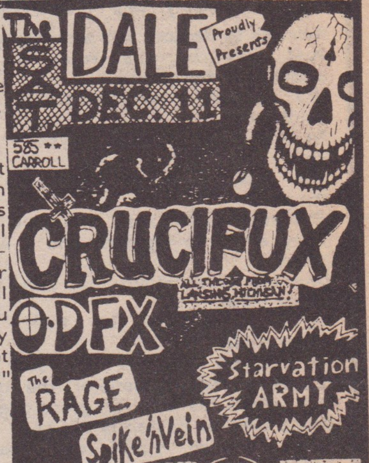
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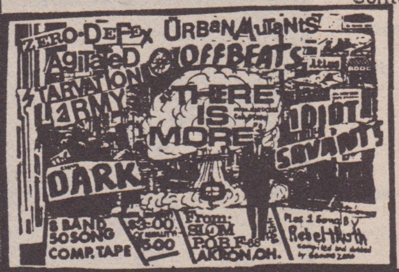
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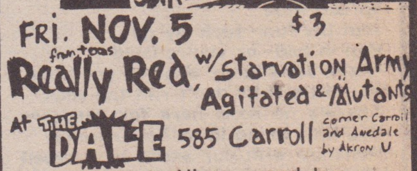
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Thanks to Jimi , Vince , and Joe

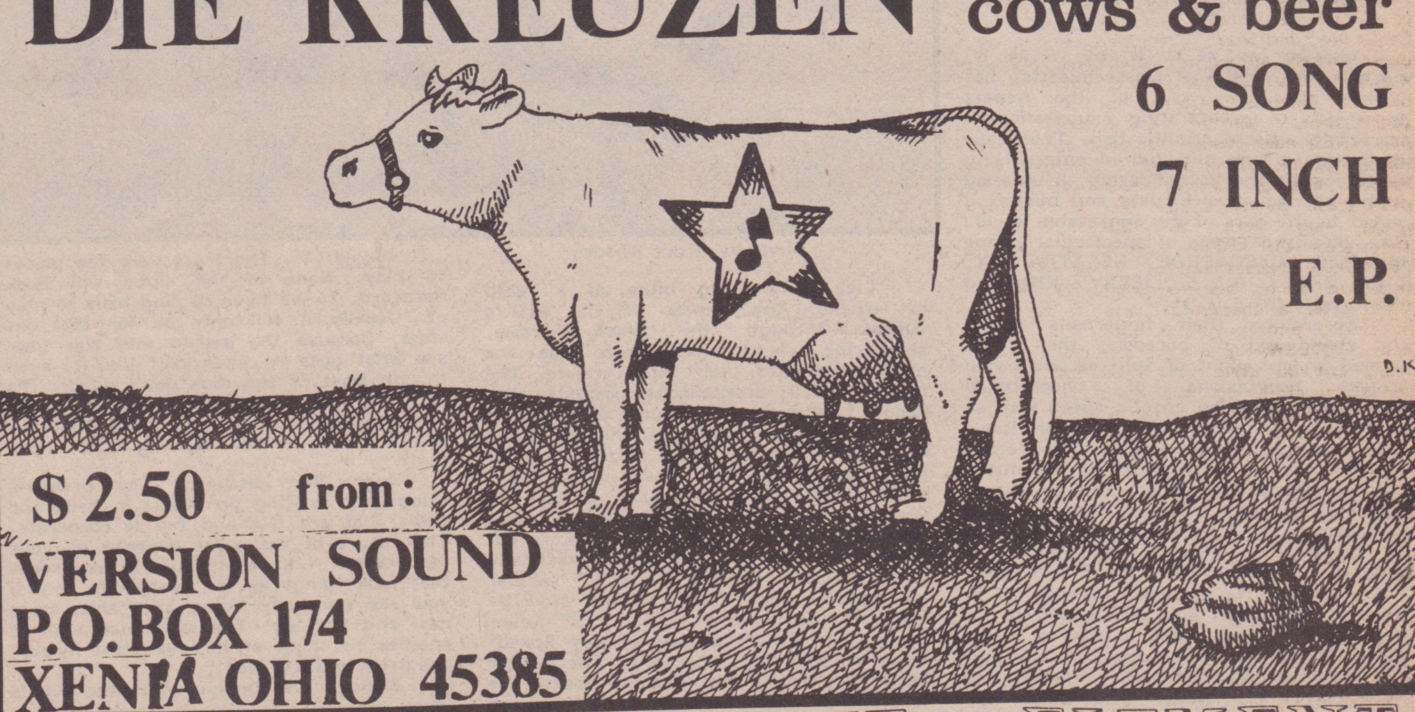
DIE KREUZEN

cows & beer

6 SONG

7 INCH

E.P.



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NEGATIVE ELEMENT

8 SONG 7 INCH E.P. $ 2.50

F.U.'S

story by Pushead

Welcome to Boston, it's a company town
Just play by the rules or you'll be stomped to the ground
It's a lovely arrangement that they've got going here
So they can fuck everybody year after year
The clubs suck the cops, the cops suck the mob
Who suck politicians, who give 'em all jobs
They all sleep together and it really works great
One big daisy chain that runs around the whole state.
We're surrounded by their happy daisy chain
We love new wave it's really cool
'Cause we make millions off the fools
Don what's his face, he gives great head
Whole town of Boston is his bed
Don't whine- you'll die- bend down-spread wide
Join the fun- suck my gun
Hop in bed- or you're dead
"Have some fun"- what do you know?
You little shits don't run the show
There's no room here for hardcore, sonny
You kids bring in no liquor money
Buns up with our asses all greased up and slick
Awaiting the touch of their all-powerful dicks

You'll hear this song and whine "Oh that's obscene!"
Yeah dummy- fucking right it is.

Located at 42.21 N by 71.04 W, Boston, the capital of Massachusetts, has rapidly risen as one of the newest thresholds of proliferating exuberation of powerful hardcore amplification. The scene is young, strong and full of enterprising determination that is bulldozing an untamed sound of clamorous thrusts and blistering speed to the ears of the aggressive world. The vicinity is home of spectacular bands like S.S. DECONTROL, NEGATIVE FX, GANG GREEN, D.Y.S., JERRY'S KIDS and the force of the F.U.'s!

Screeching their fingernails across the chalkboard of boredom, the F.U.'s formed an onslaught of split second paced maniac convulsions of uncontrolled excitement, assailing chaotic speed with an overwhelming velocity of raw ambitious assertiveness. Rambunctious, vociferous energy shrills nitro pumped impetuous melodies of manifest beliefs and tantalizing agonies. Quick, fast, intense, and outrageous, the F.U.'s energetic pursuit is a monstrous charge of persistent progressive dexterity. The F.U.'s were natural neophytes at first, starting off in April of 1981 when Bob and John first got together with the desire to form a band. Steve Grimes joined in August of 1981 and by September 1981, the very first F.U.'s demo tape was made. The band was complete when Wayne joined in December of 1981. All were inexperienced rookies with the initiative to engage in some rigorous action just trying to deliver quality unhesitant entertainment. Outcries to be heard, each member took on the challenge of an instrument....

John: "Lord of the vox, secretly I'd like to sing tenor in the moron tabernacle choir."

Steve: "I am the reincarnation of a nazi war criminal trying to atone for my sins. I can play a mean rhythm guitar, but that's as far as it goes."

Wayne: "I knew nothing about playing the bass and learned basically on my own with some help from John."

Bob: "When I first started playing drums about 2½ years ago, I bought a drum set and played in my basement for like five and six hours a day."

Through serious continuous efforts at practicing, sometimes five times a week, and live gigs, the F.U.'s have come of age and are now being recognized as a positive urgent dose of boisterous pleasure.

Steve: Our message- "If you look to us, or any other band or media figures for guidance or direction, then please die soon, because you're already a hopeless case. BAD BRAINS, D.K.'s accept the "responsible leader" roles. We don't. We want to stir up as much chaos and aggression as possible, but that should be pretty obvious by now. I don't like any of that wimpy-hippy "Do what you want" shit. People can do what they want, but if they're not willing to pay the price or ready to accept the consequences, then tough shit."

photo by Bruce Rhodes

Like unrelenting bites of a rabid rattlesnake, the venom of the F.U.'s rushes through the blood stream, staggering your senses each time the needle scratches their vinyl efforts. The notorious F.U. spontaneous combustion has been captured on four platters of splattered wax, cranking out flailing jaunts of abrasive fits that leave frozen stings of joy rippled in wild flesh of ecstacy. Modern Method's "You guy's better get your asses in gear, cause we can't wait any longer, we have to get this record out before the hardcore trend dies." idiotically named "This is Boston, Not L.A." sampler LP features four frantic slices of F.U. insistent non-hesitant vigor. A 7" junior "Left Over Cuts"-"Unsafe at Any Speed" featured one F.U. number, "The Master Tape" sampler LP featured two doses, one released before. Then the F.U.'s put up their own money, spent a lot of determined time and released the fantastic nine song 12" "Kill For Christ" on Boston's self-produced independent label- 'X-Claim Records.' This explosive release fully delivers the prompt barrage of fierce unfettered lightning fast rapidity that the F.U.'s adrenalin thrusts forth. Featuring agile, alacritous direct hits like 'Peer Police', 'Me Generation', 'F.U.', and 'Trendy Nazi Hypocrite.' Soon by summer another F.U. release will be available on X-Claim Records.

The F.U.'s have engaged themselves in helping the Boston scene grow by putting on some all age shows including a vivacious gig with THE MISFITS, D.Y.S., NEGATIVE FX, and THEMSELVES at a first congregational church.

Steve: "...two years ago before there was a Boston scene and there were no all age shows, I was always asking how come no one rents out any halls for gigs? Now I'm expected to do it! Common question: "So when's the next show Steve?"

Wayne: "...There are very few places to play. None of the clubs will book hardcore, so we have to find halls to play at. Usually it will only be for that one show, because the people who run them see what goes on and don't like it, even though most of the kids don't drink. It's just that the Boston scene is a lot wilder than any other scene. Not violent like the west coast, just kids having a lot more fun!"

John: "Hey assholes! Stop breaking things and writing on things in halls and clubs that are fair and try to cooperate. The future of the scene depends on your cooperation. I know it's just a few creeps that fuck things up for everybody, but if you see somebody doing that shit, be a nazi and kill 'em! The scene has a lot of enemies so think of it as a giant hymen-one prick and it's over."

Besides just Boston gigs, the F.U.'s have ventured south to numerous gigs in N.Y., N.J. and D.C. where the response has been proficiently favorable. Plans are being made for a nationwide tour this summer which should be a hammering hardcore commotion on the american public. If they ever escape the repetition of their atrocious employment of which is survival.

F.U.'S

Bob: "I'm a security guard at a cheap hospital. I deal with restraining insane people, you know, tying them down, chasing them through the hospital, towing rich doctor's cars, and of course my favorite, discharging bodies from the morgue... One time a lady's hand had been severed and we put the departed in the hearse straight from the operating table. So the hearse took off up the driveway when the autopsy guy showed me the plastic bag with the hand in it. So I said, "I'll get 'em." So I grabbed the bag and ran up the driveway with the bag in my hand. I ran past a construction site and to the street where I caught up to the hearse and gave 'em the package, "hands down!" Some of those construction guys were in shock, asking if they were 'real hands.'

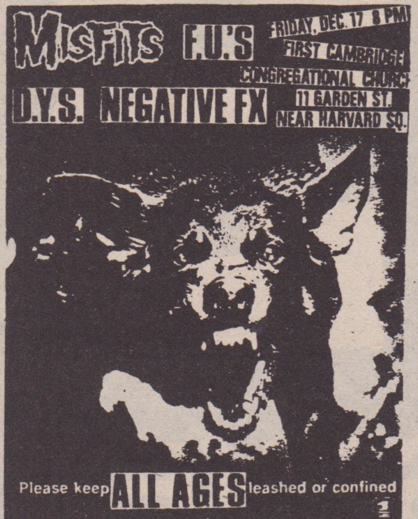
Steve: "I work for Harvard University sorting mail and handling hazardous chemical and radioactive waste. So I'm always either getting bored or being slowly poisoned."

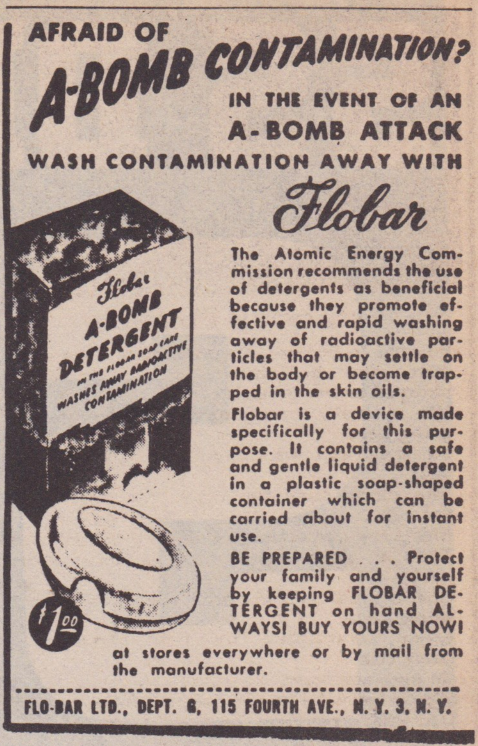
Wayne: "I work in a hospital as a transporter. I work in nuclear medicine, and like Steve, am exposed to nuclear radiation."

John: "My job right now is fundraising for an environmental and public service lobby... you have no idea how stupid people are until you go door to door talking about political issues. Some people are so ignorant that they deserve all the hazardous waste that's dumped in their reservoirs."

The F.U.'s want to come to your town and let you see what they are all about this summer. A smoldering band in a pyrogenic inferno of boiling excitement! Tours, vinyl, tapes, info? Write:

F.U.'s
45 Lydon Way
Dorchester, Mass. 02124


MISFITS F.U.'S
FRIDAY, DEC. 17 8 PM
FIRST CAMBRIDGE CONGREGATIONAL CHURCH
D.Y.S. NEGATIVE FX
11 GARDEN ST.
NEAR HARVARD SQ.
Please keep ALL AGES leashed or confined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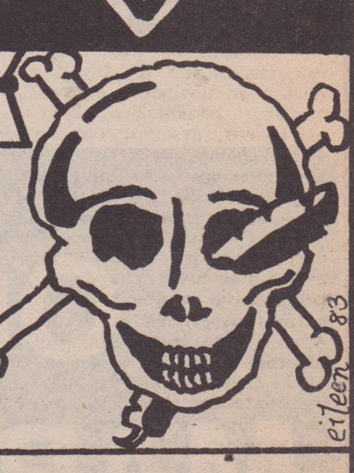
- PAPER
- NATIONAL CLOCK SOCIETY

PRODUCED
BY
JIMMY
DUFOUR



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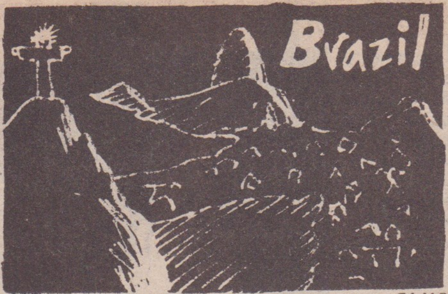
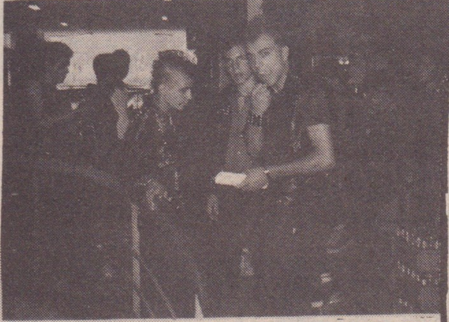
records



Hi- my name is Fabio of the group OLHO SECO. My English is not so good. The "Bivar", a friend, is writing this article for you on our scene here in Sao Paolo Brazil. Allthe bands are poor. We have to fight alot to get anything. We've got troubles with the cops, and the studios are s-h-i-t. Another problem is the lyrics of songs-if the government knows what you're saying.(Editors note; the Brazilian military, with the help of the CIA, overthrew the democratically elected leftist government, and established a very repressive system, which now is in great economic and political difficulty, and is being pressured by many segments of the population to return to democratic elections). Punk records are rare here, because they are so high priced. But it's ok because our scene is growing every day. We like many foreign bands, like DISCHARGE(best), MINOR THREAT, KAAOS, DISORDER, DEAD KENNEDYS, EXPLOITED, TERVEET KÄDET, BLACK FLAG, RATTUS, VOID, CHAOS UK, LAMA, RIISTETYT, and many many others. That's all for now. Have a great hardcore '83.

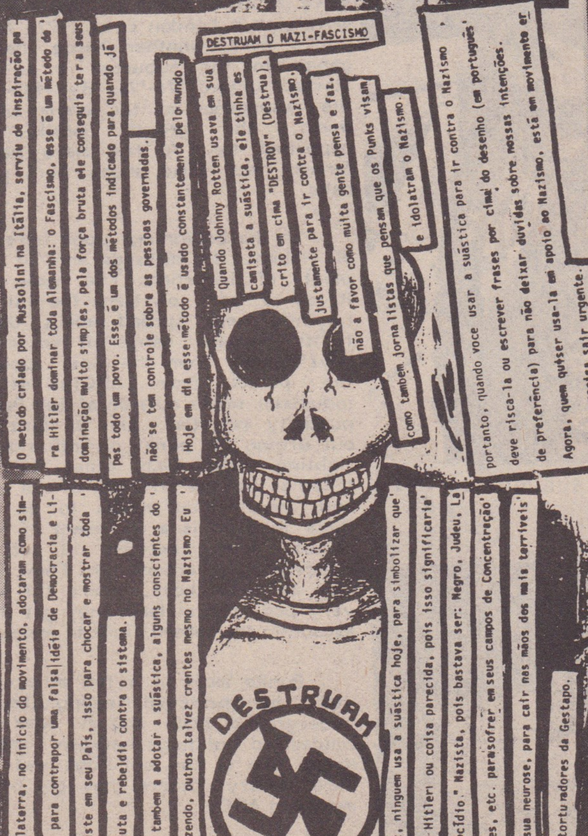
Fabio of OLHO SECO

LIXO MANIA


front, Moicane of OLHO SECO and COLERA

DESERTORES

Sao Paolo punks



DESTRUAM O NAZI-FASCISMO

O metodo criado por Mussolini na Itália, serviu de inspiração para Hitler dominar toda Alemanha: o Fascismo, esse é um método de dominação muito simples, pela força bruta ele conseguia ter a seus pés todo um povo. Esse é um dos métodos indicado para quando já não se tem controle sobre as pessoas governadas.

Hoje em dia esse método é usado constantemente pelo mundo.

Quando Johnny Rotten usava em sua camiseta a suástica, ele tinha escrito em cima "DESTROY" (Destrua), justamente para ir contra o Nazismo, não a favor como muita gente pensa e faz, como tambem jornalistas que pensam que os Punks visam e idolatram o Nazismo.

Os Punks da Inglaterra, no inicio do movimento, adotaram como simbolo a suástica para contrapor uma falsa idéia de Democracia e Liberdade que existe em seu País, isso para chocar e mostrar toda disposição de luta e rebeldia contra o sistema.

Aqui, chegamos tambem a adotar a suástica, alguns conscientes do que estavam fazendo, outros talvez crentes mesmo no Nazismo. Eu acho que talvez, ninguem usa a suástica hoje, para simbolizar que é partidário de Hitler ou coisa parecida, pois isso significaria apoiar a " Genocídio." Nazista, pois bastava ser: Negro, Judeu, Latino, deficientes, etc. para sofrer em seus campos de Concentração ou ir contra a sua neurose, para cair nas mãos dos mais terriveis torturadores da Gestapo.

portanto, quando voce usar a suástica para ir contra o Nazismo, deve risca-la ou escrever frases por cima do desenho (em português de preferência) para não deixar duvidas sobre nossas intenções. Agora, quem quiser usa-la em apoio ao Nazismo, está em movimento errado e precisa sair urgente.

PASSEATAS

Sao Paolo punks

The "Bivar"

PUNK AO VIVO

members of RATOS DE PORAO and SUBURBANOS

Last year, Brazil was suddenly shaken by the discovery that a Punk Movement was happening here in the country's biggest city(sub- tropical Sao Paolo, inhabited by 12 million people). The fuss started thanks to the first punk record, Grito Suburbano, a 12" 45 featuring three of the most expressive of the 30 local bands: OLHO SECO, INOCENTES, and COLERA. This record was released by the only punk shop in the whole country, Punk Rock Discos.

Then, the local establishment press began to cover this "intriguing" novelty, and the journalists(not only morons, but some with very good intentions and sympathies) found a representative number of punks chatting around the same floor where the shop is located; that being on the second floor of a five story building full of mini-shops, on the main street at the very center of town. Punks came for daily meetings, talks, and exchanges of ideas, and to share ideals. Then, the press was surprised to find that punks seemed to be the only bunch of blokes with a defined lifestyle, in a city which seems to have lost it's style a long time ago. The press also discovered that punks are rough and tough, but also sincere, honest, direct, talkative, and accessable. By the end of 1982, punk became a nationwide topic via TV news. As usual, alot of distortion came out of the coverage, but this only helped to re-inforce the curiosity of strangers. Students from various universities came to study the punks who, since the majority cannot afford to pay for their studies, rarely get an education past high school.

There have been punks in Sao Paolo since a little after the beginning of the movement in London circa 1977. A group of punks here, another horde there, other gangs in the suburbs. 3 or 4 bands started around '78-'79. By 1980- 81, with the resurgence of the scene around the world, the growth locally naturally happened too. A few more new bands formed, and some shows were put on in halls.

In the beginning, punk here was kind of violent. It's message arrived here with plenty of distortion. The media presented it as a sort of Mack-the-knife thing. Legends were spread about the violent fights between gangs of so-called "city boys"(punks from the inner suburbs) and the punks from ABC(a satellite of industrial towns outside of Sao Paolo). Bad publicity resulted. Alot of fanzines came out urging the punks of both sides to stop fighting with each other and get it together for the strength of the movement, and smash what needs to be smashed. Punk in S.P. is a movement of very poor proles, mostly between 13 and 30, the majority being around 19. They often hold jobs as office boys, where the wages are very bad, but at least they get time off to escape to the record store to have a chat.

Punks meet in a few other places as well. Their principal meeting ground is an underground train station. Also in 2 tall condemned buildings between some railroad lines. One of the buildings was the first Ford factory, before they got bigger and moved to ABC.

One punk calls it "our Castle", and it's true. There's a tower where they can sit and see the city lights, clouds of pollution, and urban desolation. They go to this place which is dark and ruined, because it provides many thrills and chills.

NOVAS ONDAS
RATOS DE
PUNKS

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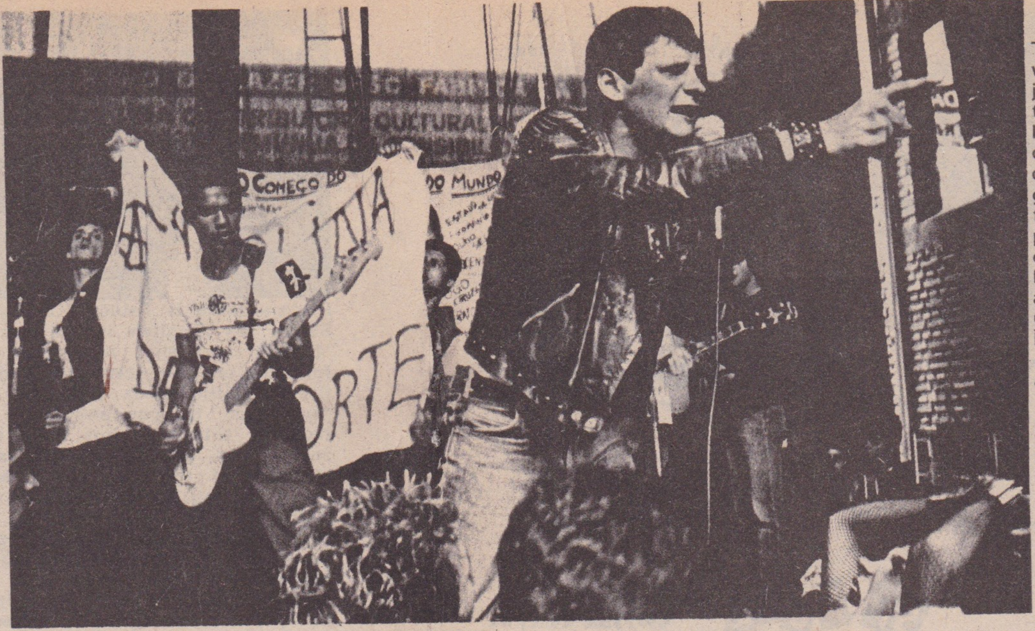

O COMEÇO DO FIM DO MUNDO
CULTURAL
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INOCENTES

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RATOS DE
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O COMEÇO DO FIM DO MUNDO
MORTE

INOCENTES

RATOS DE
PORAO

FOGO CRUZADO

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Well, punks also have a few other places to go. There is one called the Templo, which is a sort of club with Saturday night functions. By the end of '82, a punk festival was put on at a huge leisure center on 2 consecutive weekend days. 21 bands played, videos were shown, there was a vast exhibition of photos, stalls with badges, records, t-shirts, fanzines, and the first Brazilian book on punks called "O Que E Punk", written by me. The festival was free, 3000 punks attended, but near the end the police arrived and arrested 25 punks.

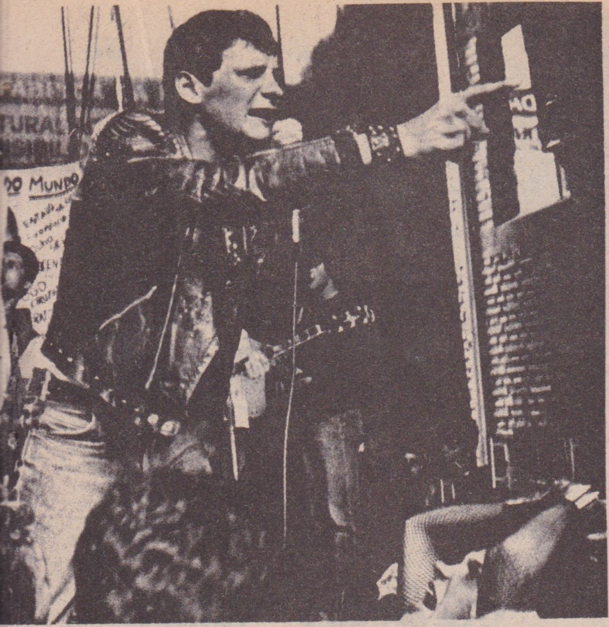
Most of the bands are very good, in the hardcore sense of the term. The sound of the Brazilian bands is similar to bands everywhere around the punk world(speed as speed can). The sound is international, but it has the characteristics of the reality of this side of the world. Brazilian punks, while not deeply into conventional politics, voted for the Labor Party(which recently lost). Anyway, the local punk scene has a strong class consciousness, but also its' revolt is a revolt of style. One can see it not just in the visuals, but also in people's characters. The bands on stage-each one of them that played at the festival will have one track on a forthcoming live album, "O Comeco Do Fim Do Mundo"(The Beginning Of The End Of The World). The groups are DOZE BRUTAL, M-19, NEUROTICOS, INOCENTES, PSYKOZE, FOGO CRUZADO, JUIZO FINAL, COLERA, SUBURBANOS, NEGLIGENTES, RATOS DE PORAO, OHLO SECO, HINO MORTAL, EXTERMINIO, LIXOMANIA, PASSEATAS, DECADENCIA SOCIAL, ESTADO DE COMA, and DESERTORES. This album will be released in February, along with two more records. One of them is a studio LP called Sub featuring 4 bands(RATOS..., COLERA, PSYKOZE, and FOGO...). The other disc will be an EP by the INOCENTES. Later on there will be still another LP, this time by OLHO SECO(plus a bonus 'live' single). The band LIXOMANIA also have an EP out now.

So, the evidence that the movement is growing is real. Moreover, several videos were made during the recent events, and a club will open in March or April. Punks here also exchange letters, zines, records tapes, etc. with punks from California, Canada, Finland, England, Italy, Poland, Yugoslavia... As for local fanzines, there are about 10 : SP Punk, Vix Punk, PDS, MD, Contra Ataque etc, all of which cover the punk waterfront.

Now, the movement is beginning in other cities and towns in the country. Bands from Sao Paolo are starting to go to Rio de Janeiro to play. Rio doesn't have many punks yet, maybe 400. But it's growing, it's growing!!!

FOR INFO
ON BRAZILIAN
PUNK RECORDS
WRITE TO:

Punk Rock Discos
Av. Sao Joao 439
1º Andar Loja 240
Sao Paolo, Brazil



INOCENTES

FOGO CRUZADO

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Well, punks also have a few other places to go. There is one called the Templo, which is a sort of club with Saturday night functions. By the end of '82, a punk festival was put on at a huge leisure center on 2 consecutive weekend days. 21 bands played, videos were shown, there was a vast exhibition of photos, stalls with badges, records, t-shirts, fanzines, and the first Brazilian book on punks called "O Que E Punk", written by me. The festival was free, 3000 punks attended, but near the end the police arrived and arrested 25 punks.

Most of the bands are very good, in the hardcore sense of the term. The sound of the Brazilian bands is similar to bands everywhere around the punk world(speed as speed can). The sound is international, but it has the characteristics of the reality of this side of the world. Brazilian punks, while not deeply into conventional politics, voted for the Labor Party(which recently lost). Anyway, the local punk scene has a strong class consciousness, but also its' revolt is a revolt of style. One can see it not just in the visuals, but also in people's characters. The bands on stage-each one of them that played at the festival will have one track on a forthcoming live album, "O Comeco Do Fim Do Mundo"(The Beginning Of The End Of The World). The groups are DOZE BRUTAL, M-19, NEUROTICOS, INOCENTES, PSYKOZE, FOGO CRUZADO, JUIZO FINAL, COLERA, SUBURBANOS, NEGLIGENTES, RATOS DE PORAO, OHLO SECO, HINO MORTAL, EXTERMINIO, LIXOMANIA, PASSEATAS, DECADENCIA SOCIAL, ESTADO DE COMA, and DESERTORES. This album will be released in February, along with two more records. One of them is a studio LP called Sub featuring 4 bands(RATOS..., COLERA, PSYKOZE, and FOGO...). The other disc will be an EP by the INOCENTES. Later on there will be still another LP, this time by OLHO SECO(plus a bonus 'live' single). The band LIXOMANIA also have an EP out now.

So, the evidence that the movement is growing is real. Moreover, several videos were made during the recent events, and a club will open in March or April. Punks here also exchange letters, zines, records tapes, etc. with punks from California, Canada, Finland, England, Italy, Poland, Yugoslavia... As for local fanzines, there are about 10 : SP Punk, Vix Punk, PDS, MD, Contra Ataque etc, all of which cover the punk waterfront.

Now, the movement is beginning in other cities and towns in the country. Bands from Sao Paolo are starting to go to Rio de Janeiro to play. Rio doesn't have many punks yet, maybe 400. But it's growing, it's growing!!!

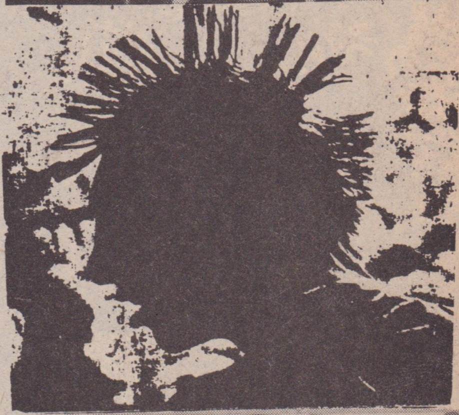
FOR INFO
ON BRAZILIAN
PUNK RECORDS
WRITE TO:

Punk Rock Discos
Av. Sao Joao 439
1° Andar Loja 240
Sao Paolo, Brazil

E.X.T.

EXTERMINIO

OLHO SECO-first gig



ULSTER

Festa dos punks termina com prisões

DESABAFO PUNK

OS VOMITOS DIABÓLICAS ULSTER
CÓLERA YDROPHOBIA
NEUROTIKUZ INOCENTES
7 DE SETEMBRO RATOS DE PORÃO
GAROTOS BÉLICOS

17/12/82

SORTEIO DE ÁCIDO DIRETAMENTE DE UMA ENCRUZILHADA DO CEMITÉRIO DA SAUDADE.

A LIBERDADE NASCEU E MORREU COM A PRINCESA ISABEL

ENDEREÇO ASSOCIAÇÃO ATLÉTICA ERMELINENSE
AV ASSIS RIBEIRO Nº 3A.
ERMELINO MATARAZZO.
PRÓXIMO À ESTAÇÃO.

PEGAR O ÔNIBUS PÇA CORREIO-S MIGUEL-CMTC (SAÍDA DEBAIXO DO VIADUTO STA EPIGÊNIA) LINHA 1.178
DESCER NO ÚLTIMO PONTO DA ASSIS RIBEIRO
PEGAR O ÔNIBUS METRÔ TATUAPÉ - ERMELINO (DESCER NO FINAL)

ANARQUISTAS SIM, GRAÇAS À DEUS!

I WANT TO VOMIT IN THE REPRESSION!

DESABAFO PUNK

VENHA DESTRUIR SUA PARANÓIA C/ AS BANDAS

OS VOMITOS
AS DIABÓLICAS
CÓLERA
INOCENTES
RATOS DE PORÃO
ULSTER
7 DE SETEMBRO
NEUROTIKUZ
YDROPHOBIA
GAROTOS BÉLICOS

17/12-82

É MELHOR MORRER EM PÉ DO QUE VIVER AJOELHADO.- PUNKS NÃO MORREM

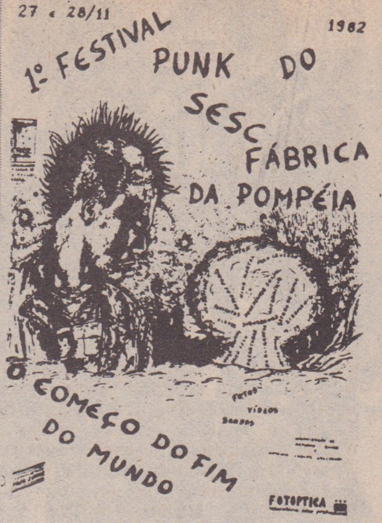
LOCAL. ASSOC. ATLÉTICA ERMELINENSE
END. AV ASSIS RIBEIRO Nº 3A.
DATA. 17/12/82 HORÁRIO. DAS 20 00 ÀS 4 00

PEGAR O TREM E DESCER NA ESTAÇÃO DE ERMELINO OU ÔNIBUS PÇA CORREIO-S MIGUEL-CMTC (SAÍDA DEBAIXO DO VIADUTO STA EPIGÊNIA, DESCER ÚLTIMO PONTO DA ASSIS RIBEIRO)
ÔNIBUS METRÔ-TATUAPÉ-ERMELINO (DESCER NO FINAL).
INGRESSOS À VENDA NA "PUNK ROCK", SORTEIO DE CACHAÇA, ÁLCOOL, ÁCIDO, MÉ, GORÓ, PINGA, ETC.
E TAMBÉM INGRESSOS À VENDA COM QUALQUER UM DOS PUNKIDS.

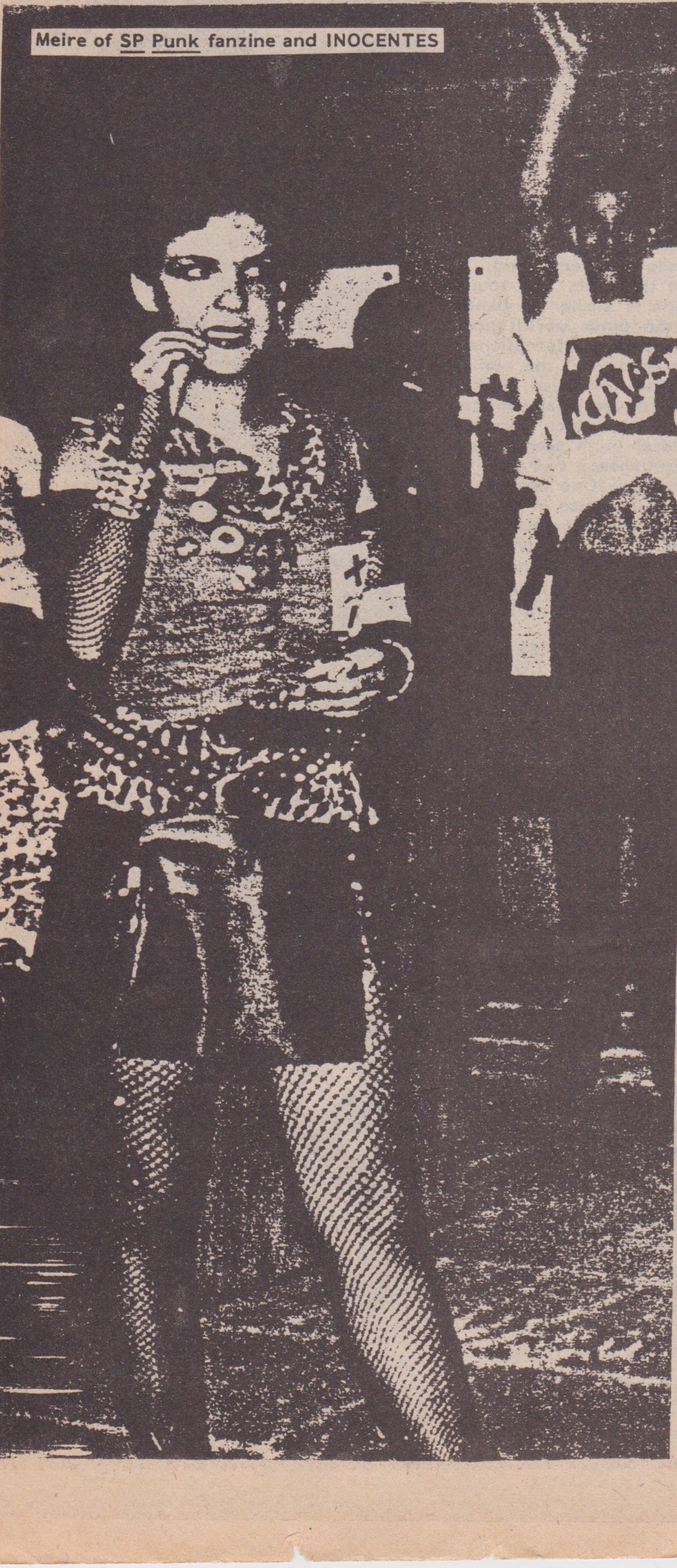
A ZOEIRA MAIS ASQUEROSA QUE SEUS OLHOS CHEIOS DE REMELA JÁ VIRAM!

FUCK OFF "COP"!

COPS
STAG 616


27 e 28/11
1982
1º FESTIVAL PUNK DO SESC FÁBRICA DA POMPÉIA
O COMEÇO DO FIM DO MUNDO
FOTOS
VÍDEOS
BANDAS
FOTOPTICA

Meire of SP Punk fanzine and INOCENTES



← BANDS

PSYCOSE
RONALDO PENHA DOS SANTOS
RUA ANTONIO VIEIRA, Nº 156
CASA VERDE
CEP: 02545
SÃO PAULO - BRAZIL

COLERA
REDSON
AV. COMENDADOR SANT'ANNA, Nº 298
JD. BOA ESPERANÇA
CEP: 05866
SÃO PAULO - BRAZIL

FOGO CRUZADO
HERNANDES CAIRES DE OLIVEIRA
RUA CAIUBI, Nº 1.170
POMPEIA
SÃO PAULO - BRAZIL

OLHO SECO
FABIO RODRIGUES SAMPAIO
RUA CARAMBEI, Nº 37
VILA SANTA MARIA
CEP: 02561
SÃO PAULO - BRAZIL

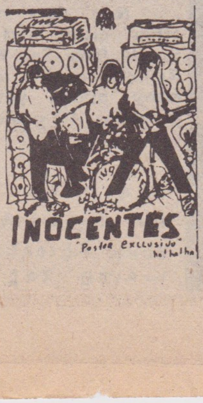
ULSTER
LUIS CARLOS VILAKAR
RUA MAESTRO PEDRO JATOBA, Nº 153
BAIRRO TREMEMBE
CEP: 02373
SÃO PAULO - BRAZIL

INOCENTES
ANTONIO CARLOS CALLEGARI
RUA ANTONIO CUSTODIO GODOY, Nº 162
JD. CARBONI
CEP: 02752
SÃO PAULO - BRAZIL

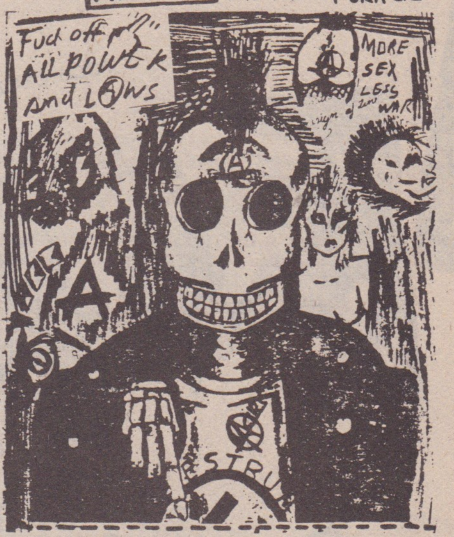
LIXOMANIA
VALDOMIRO DE MELO
RUA GREGORIO LOPES, Nº 148
CEP: 02433
MANDAQUI - SANTANA
SÃO PAULO - BRAZIL

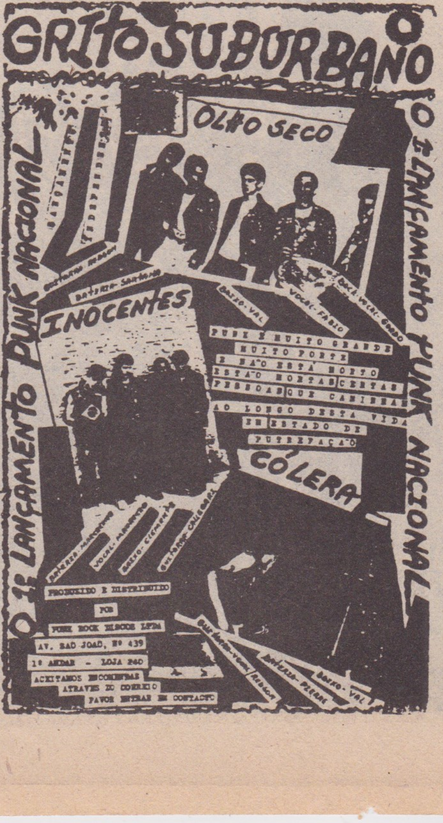
RATOS DE PORÃO
REINALDO OLIVEIRA AMARAL
RUA DR. HENRIQUE DE CASAIS, Nº 156
V. BONILHA
SÃO PAULO- BRASIL

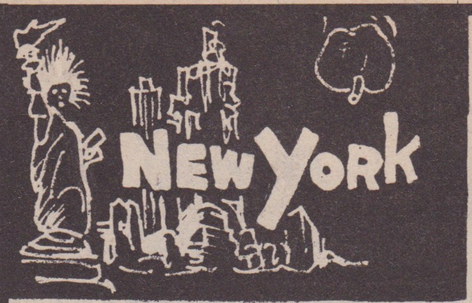
EXTERMINIO
MARCOS MACHADO
AL. ITU, 1.209
AP. 34
CERQUEIRA CEZAR
CEP- 01421
SÃO PAULO- BRAZIL


INOCENTES
"Poster exclusivo"
ha! ha! ha!

SP PUNK FANZINE
RUA ANTONIO CUSTODIO GODOY 162
JARDIM CARBONI
SAO PAOLO, BRAZIL


Fuck off all power and laws
MORE SEX LESS WAR
A
STRU


GRITO SUBURBANO
O 1º LANÇAMENTO PUNK NACIONAL
O 1º LANÇAMENTO PUNK NACIONAL
OLHO SECO
INOCENTES
CÓLERA
BAIXO-VAL
VOCAL-FABIO
PUNK É MUITO GRANDE
MUITO FORTE
E NÃO ESTÁ MORTO
ESTÃO MORTAS CERTAS
PESSOAS QUE CAMINHAM
AO LONGO DESTA VIDA
EM ESTADO DE
PUTREFAÇÃO
PRODUZIDO E DISTRIBUIDO
POR
PUNK ROCK DISCOS LTDA
AV. SÃO JOÃO, Nº 439
1º ANDAR - LOJA 240
ACEITAMOS ENCOMENDAS
ATRAVES DO CORREIO
FAVOR ENTRAR EM CONTACTO
BAIXO-VAL
BATERIA-PIERRE



NEW YORK, NEW YORK

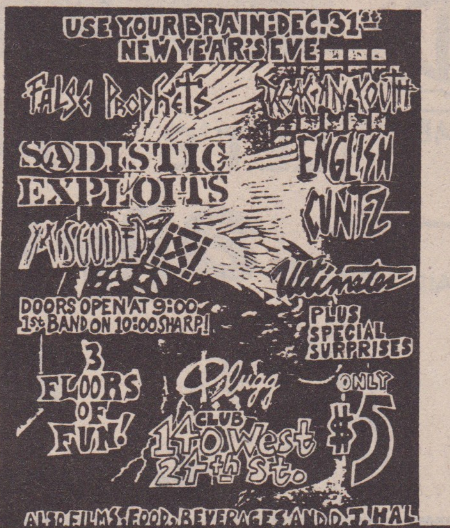
No b.s. intros, just news- There have been a lot of cool shows lately, mainly CBGB's matinees. Every Saturday for the past 5 months or so, shows have been going on there. Almost every local band has done a show, and also a major amount of out-of-town bands, including MINOR THREAT, MEAT PUPPETS, F.U.'s, JERRY'S KIDS, CHANNEL 3, UK SUBS, plus upcoming shows by the G.I.'s and the NECROS. These matinees are really great because the admission is $3, and all of the major young toddlers can check out the shows hassle-free. There is no age limit problem in NY, but since most shows run so late, I'm sure that it prevented the younger kids from going. Attendence is always consistent, if it is an out-of-town band or not. I guess the word is spreading on how successful these shows are, because Great Gildersleeves is now going to start having early evening shows. These shows will begin at 8:00. Great Gildersleeves is a total rock'n'roll club, but they did have the EXPLOITED play (that goes without saying). Some lined-up shows include BLACK FLAG and MINOR THREAT.

From good to bad. A new club was set up by the FALSE PROPHETS called the Plugg Club. The Plugg Club is really this guy Georgio's loft. The place was originally set up for a New Year's Eve show. There was a great show featuring DOA/CHANNEL 3/BIG BOYS at Irving Plaza; however the admission was $15 in advance, $20 at the door. So, the FALSE PROPHETS decided to set up a cheap ($5) alternative show with 6 bands, including REAGAN YOUTH, MDC, ULTIMATES, etc. Well, the show was a surprising success, so a couple of more shows were planned. Everything was going swell until someone decided to pull the old "I'm so hardcore that I can rip a sink out of the wall to prove how hardcore I am". Let's just say that there won't be too many more shows there. As many matinee shows as there are here, there is still no good place to play at night. Rumors abound about a new place, but nothing is definate.

The YOUNG AND USELESS EP is out, on Rat Cage Records. Also, keep your eyes open for the URBAN WASTE EP, "Big Fucking Deal", on M-B Style Records.

After a 6 month hietus, HEART ATTACK is back. They added a guitarist, Danny Stuart, who used to be in the POSSESSED (as was bassist Paul Prauer). They played the New Year Eve Plugg Club gig under a pseudo name-ENGLISH CUNTZ. They are lining up a bunch of out of state shows, and a couple of local ones. Also, they've recorded a 6 song 12", "Keep Your Distance", that will be released on their own Serious Clown Records. The big deal with that is that it was produced by Ed B of 99 Records, and will mainly be distributed through them. Also, gigging around here now are ex-San Franciscans BAD POSTURE.

If any bands need any NY radio airplay, they should write to "Life After Death", c/o N.Y.U., 566 LaGuardia Pl., 9th Fl., NY NY 10012. The show is from New York University and is hosted by Hal. He's into hearing new material, so send him your records and tapes. That's it! Lyle Hysen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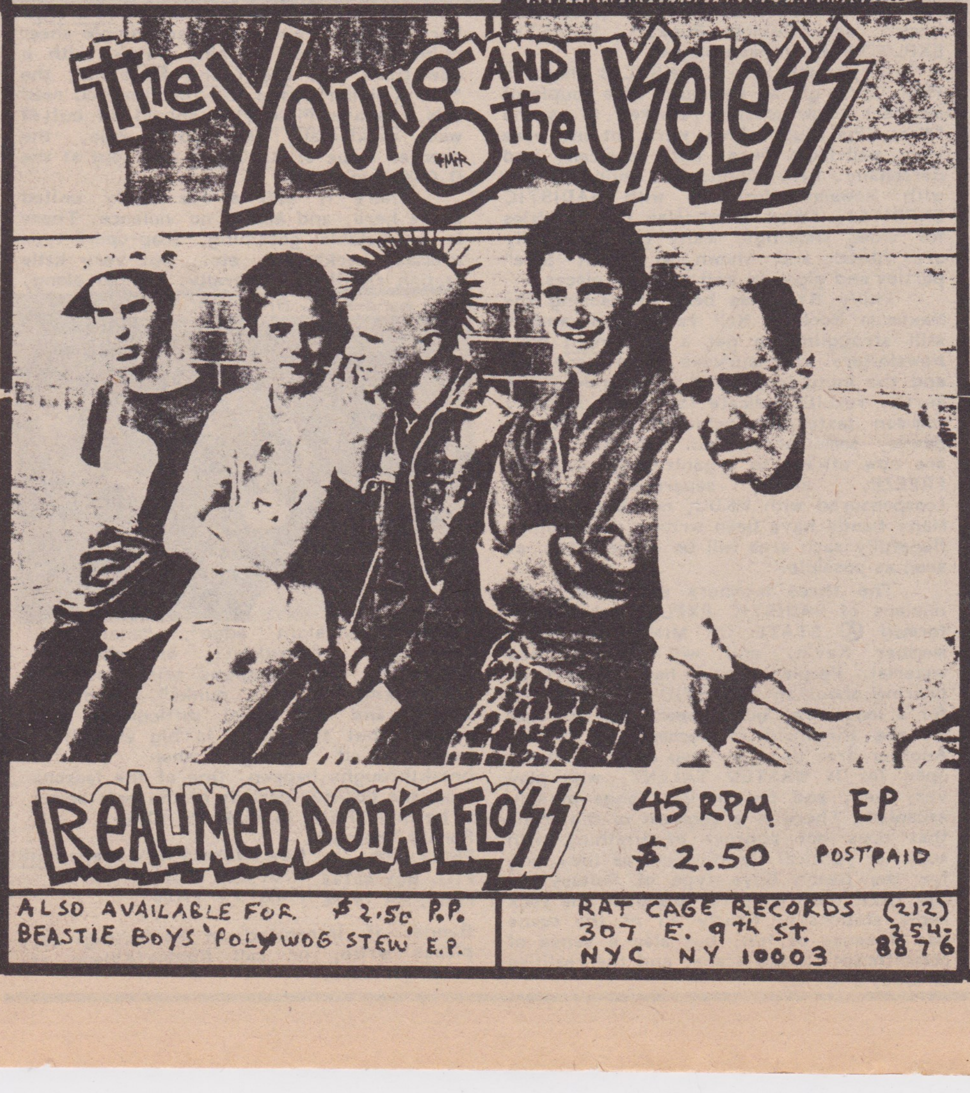
HEART ATTACK

photo by Fred Feldman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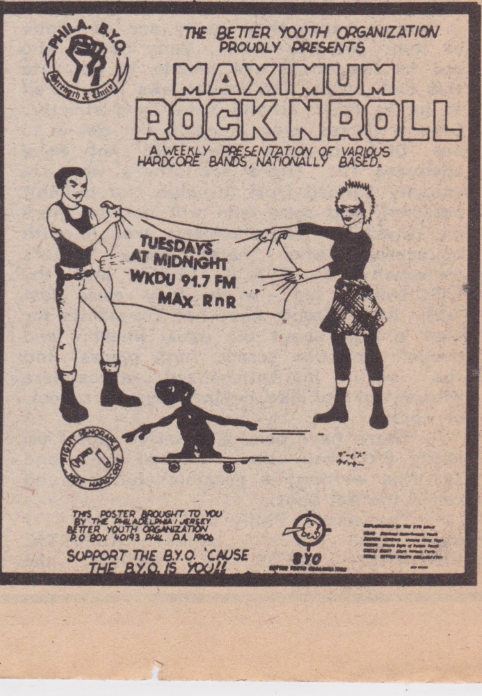
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DON'T BE FOOLED BY IMITATIONS

PhiLADephiA

Philly is going through its share of struggling for a stronger scene. Several bands have come through and played at the controversial East Side Club, such as DOA, UK SUBS, BLACK FLAG, and the EXPLOITED (the last of which succeeded in proving that they really are as idiotic as their rep has them). Many people who are in the scene are unable to get into this club at all. The ageist laws require all to be at least 21 and they card strictly. Several people over 21 could not get in to see DOA because they did not have adequate ID. There are others who are actually banned from the club (for bullshit reasons) and some who will not go there on principle. There's been trouble with bouncers, who hate stage divers (especially at BLACK FLAG, and the DISCHARGE gig, when they came last fall). Also, people have had complaints for over a year about the usual wheelin' and dealin' promotion scams, high prices, and the very institutionalized atmosphere within--sort of like having gigs at school, or worse.

There have been alternative gigs from Philly BYO and others, for all ages, and (at this writing) a possible club opening called the Wet Spot.

The second Philly BYO gig (Dec. 11) was with local bands AUTISTIC BEHAVIOR, SEEDS OF TERROR, the farewell gig from BABY CULTURE, and if not for a new media-trained phenomena known as "Quincy Punks", SADISTIC EXPLOITS would have played.

On January 15, CHANNEL 3 played a Philly BYO gig at the home of a couple of members, now loosely referred to as the "West Side Club". They were hot and were very well-liked here, both musically and personally. Also playing was Philly's Y DI, with Howard (formerly with SADISTIC EXPOITS). "West Side" also has facilities for video showings. Many gigs in Philly are filmed and shown at "West Side" parties and gigs, as well as other places.

Philly BYO has been sponsoring the Maximum Rock N Roll radio show and is still struggling to get a permanent hall. Newsletters and surveys have gone out and the input is generally supportive. The survey results indicate that there is fairly common taste for including non-hardcore bands, sometimes mixed with HC. There are now efforts to organize gigs with the FREEZE, and, separately, TSOL (cosponsored with WKDU, non-commercial). Many bands have been writing and calling. Hopefully each area will be represented, as soon as possible.

The three members who formed the nucleus of SADISTIC EXPLOITS have now formed Ⓐ STATE OF MIND, with new member Kevin, and will use all new material. People around here have been hearing about an AUTISTIC BEHAVIOR EP for a long time, but it seems like it's now on the threshold of becoming a reality. Another area band to keep an eye and ear open for is WASTED TALENT, who play very well, and do not use songs of silly escapism. There is a segment of the scene that does not approve of anything with social or political significance, as they long for the Beach Boys type of fantasyland fun (wait until they re- discover the rock radio stations!). Nearly all of the scene has a sense of fun, but also a sense of committment to the scene, and the realities of today's world.

There are 2 new issues of Anarchy For Punks, and another single-sheet publication called Surplus Value, with a new issue out. Die Young #3 is out, the "Kill Religion" issue. By the time you read this, Savage Pink #10½ should be out(#9 was accidentally skipped). Also, the premier issue of Anti-Anti came out at the D.O.A. gig.

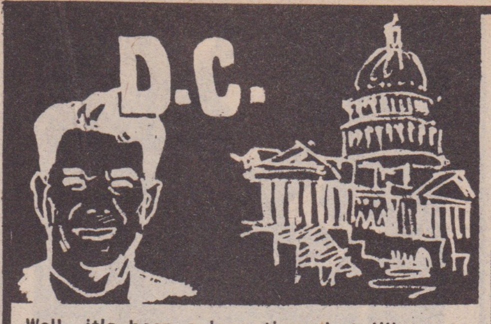
There is still a reasonably united scene here, and almost no violence. There is predictable gossiping, soap-opera-type dramas, backbiting, etc., but very little faction fighting. Generally, we get along, whether "straight edge", "anarchist", "skatecore", "bloodclot", or whatever. Predictably too, problems arise now and again with "Quincy punks", promotion scams, and the usual difficulties with venues, but the scene is big enough to keep itself going when positive breakthroughs happen. One of the lessons from the positive periods of the past seems to be that THERE IS ALWAYS HOPE!.

New band-FLAG OF DEMOCRACY

Ronald Thatcher
Philly BYO
P.O. Box 40193
Phila, PA 19106

New address for Savage Pink:
P.O. Box 40211
Phila, PA 19106

Bands, if interested in contacting us, please write, or call Robbie/Allison at (215) 232-9959.



Well, it's been a long time, but I'll try to pick up where Ian left off. To begin with, the Xmas month UK SUBS stopped by again, and played with BLACK MARKET BABY. BMB acquired a new guitarist, who used to play for the PENETRATORS. They played a good set, but seemed to lack the power they had with the original guitarist. UK SUBS were once again no let down. They played a good sound set, some old crowd pleasers plus some new material which was quite impressive.

EXPLOITED finally made it over, and played with the F.U.'s from Boston, and IRON CROSS. The F.U.'s were OK. I missed a portion of their set, but I wasn't too impressed with what I saw. As for IRON CROSS, this was probably one of their better shows, mainly due to the fact that they had someone who knew how to mix the sound. From what I was told, the EXPLOITED were really cool people and they played a good tight set, but as far as I'm concerned, their attitude leaves alot to be desired.

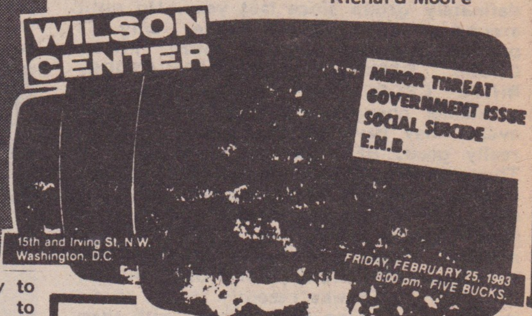
MARGINAL MAN made their debut at the 9:30 Club. MM is ex-ARTIFICIAL PEACE members Steve, Sweet Pete, and Mike with added members Andre (bass) and Kenny (2nd guitar). I was pretty impressed with their new style of music, but like A.P., they seemed to lack energy. FAITH, on the other hand, were great. With the addition of Eddie Jarney (2nd guitar), who can only be compared to Nick Garrett of UK SUBS. They seemed more energetic than ever. MINOR THREAT soon were up to close the show, and close the show they did. What else can I say; definately the best shows I've seen in a long, long, time.

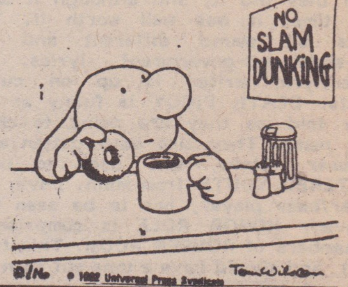
INSURRECTION-all new D.O.D. band

BLACK FLAG just came by on their way to Europe. MINUTEMEN were supposed to open for them, but didn't make it out in time. What a dissappointment! Anyway, NIG HEIST started the first set, consisting of BLACK FLAG roadies, with Dez playing drums. I think they intended to be a joke, and boy did I get a laugh. BLACK FLAG's set was a little long, definately some great new material, especially "What Can You Believe". The SLUTS opened the second set, without D. Slut, who was supposedly in the hospital. With or without D. Slut, they are pretty pathetic. BLACK FLAG's second set was as good as the first; a few different songs, and nothing special happened.

G.I.'s are releasing an album on Fountain Of Youth/Dischord. DOUBLE-0 releasing a 7" /5 song EP on R&B/Dischord. MINOR THREAT are in the process of setting up their tour. New 12" EP due out in March. HATE FROM IGNORANCE has a new singer, Monica Richards. Eric (ex-DOUBLE-0) has formed a new band with Tony (ex-RED C). No name yet. SCREAM on hold while their singer Peter Stahl takes a vacation on the west coast. Their album's finally out. FAITH and INSURRECTION played Detroit. I'm told they shredded. UNITED MUTATIONS have a new drummer. VOID still together.

Richard Moore





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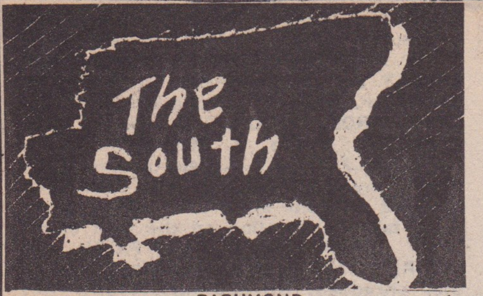

RICHMOND

The hardcore scene in Richmond has definately grown since last year. Up until around Sept., there were only 3 punk/hardcore bands in town; WHITE CROSS, BEEX, and PREVARICATORS. WHITE CROSS has recently undergone personnel changes and sound better than ever. They have an EP out now, and it's really good. BEEX have a single out too. They have a female singer who's great. PREVARICATORS play around town alot and are well worth seeing. Three new bands popped up within the last several months. These new bands are GRAVEN IMAGE, DEATH PIGGY, and HONOR ROLE. GRAVEN IMAGE was recently in the studio working on a demo tape. I went with them when they did it, and although it took a long time, it was well worth it. Their songs all sound different and have anti-social/anti-government lyrics. The singer/lyric writer is up on current events! DEATH PIGGY is funny as shit! They told me they are going to change their name. They also have gotten a new drummer, Steve, who used to be in BATTERED YOUTH from Minn. Dave, their singer/bass player, has to be seen to be believed. HONOR ROLE is comprised of ex-members of ROMPER ROOM. This trio is great, and should have a tape out soon.

Bands from out-of-town who have played here so far are DOA, DEAD KENNEDYS, MDC, SOCIAL DISTORTION, BLACK FLAG, EFFIGIES, WHITE TRASH, YOUTH BRIGADE, MOB, and BAD BRAINS. The majority of these played at the Casablanca, the best club for shows around here (except the manager's a dick). The only other club that has hardcore bands is Benny's. When the BAD BRAINS played here though, they decided to prove what assholes they were by breaking Benny's front window by throwing bottles at it. Lame as shit! The EXPLOITED played here in Jan. with WHITE CROSS. Let it be known that Wattie is not such a dick as everyone says. I talked with him for an hour or so before the show and he was really a nice guy. He really puts out on stage too. Musically, they're OK; politically, I don't know. But personally, they're all pretty nice. He didn't even spit on anybody during the show. So there!

WHITE CROSS

Till next time, Beth Wright.

P.S. If anyone wants to write, my address is: 8440 Bayfield Dr, Richmond VA 23235

WHITE CROSS

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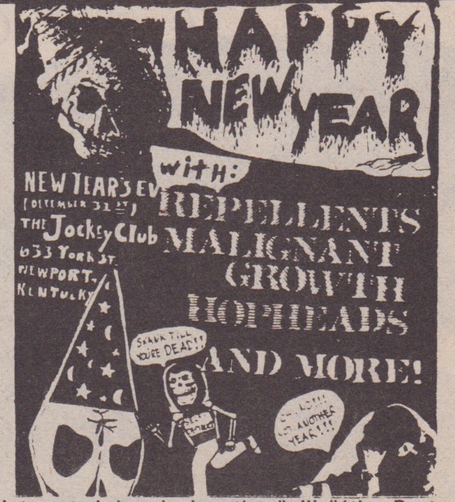
MALIGNANT GROWTH

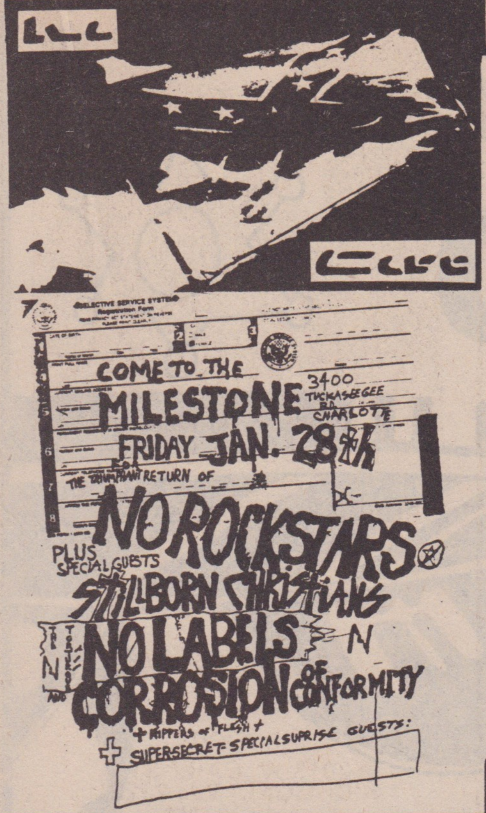
KENTUCKY

Not much happening here in Louisville, but things are lookin up. Only one club to speak of, the Beat, which features a wide variety of alternative music. Only 3 mentionable local bands have played there; BABYLON DANCE BAND(who have since broken up, shit!!), MALIGNANT GROWTH(Louisville's original HC band-I'm the singer, along with Chris, Mark, and Sid), and LANGUID & FLACCID(garage punk by kids all under 16). Others who played there are MDC, DOA, WIPERS, REPELLENTS, and BAD BRAINS. Only Kentucky gigs outside of Louisville that I know of was DOA, DEMENTIA PRECOX, MALIGNANT GROWTH, and SYNTHETICS in Lexington, and twice when we played the Jockey Club in Newport with REPELLENTS and STD from Knoxville. Lately though, lots of new bands are forming. Last summer, some friends of ours started MODERN JEWS, but they couldn't find a drummer and faded quickly. Then 2 of them joined with former members of BOYCOTT to form SEPTIC DEATH, who play GANG GREEN-style thrash, with great lyrics. Other friends formed the BUSHWAKERS, but they don't have a drummer yet. All of these bands are from the southwest side of town, but on the other side we have LANGUID & FLACCID, and SQUIRREL BAIT YOUTH. The latter are putting out a 10 song cassette called "Anthems". It's pretty decent, except it's hurt by the recording quality. Only one zine, Self Destruct, and it's put out by me, Phil of SEPTIC DEATH, and Mooch, along with the help of many others. In the near future, there will be a local compilation cassette called Louisville Chainsaw Massacre, and MALIGNANT GROWTH will have 3 cuts on Affirmation Records' new Master Tape Vol 2 and on Red Alert fanzine's Midwest Rools comp. MG will also put out an EP as soon as we get the money. Any bands interested in playing the "ville"(the Beat holds 1000), or people who want a copy of our zine, can get in touch by writing to Brett Ralph, 2710 Pikes Peak Blvd, Louisville KY 40214, or call me at (502) 367-1022. Oh yeah, special thanks to Marty at Phoenix, who gets us all our records and zines. Without him we wouldn't even know what hardcore is.



MEMPHIS, TENNESSEE

Home of Elvis Presley, Rockabilly, Sun Records, and right in the middle of the "Bible Belt". Believe it or not there is a hardcore scene happening here. Occasionally out of town acts make it a special treat for any H.C. fanatic in the River City considering the lack of local talent. But there are a few good bands areound town like the RED SHARKS, MODIFIERS, RANDY BAND, PANTHER BURNS, and the NEON WHEELS. NEON WHEELS to release debut 45 and LP on Highwater Records. RANDY BAND fixing to release debut EP. PANTHER BURNS have a new EP out titled "Blow Your Top" on Animal Records and they also have an LP called Behind the Magnolia Curtain. P. BURNS looking for new guitarist as Jim Duckworth joined the GUN CLUB. RED SHARKS one of the best local H.C. bands working on a debut EP to be released on their own label Zombeit Records. Due to shutdown of WLYX, the only outlet for alternative music is the community owned WEVL where former DJs from WLYX spin greats from CRASS, VANDALS, FLIPPER, MDC, etc. Watch out for new band on the rise VICTIMIZED KARCASSES!! The king is dead!!! Long live the king!!! Malice



NORTH CAROLINA

Quite a bit has happened since the last scene report. New bands! STILLBORN CHRISTIANS started out as a new wave cover band. They kicked out some of their members and have changed alot, inspired by the No Core bands, and now are a great thrash band ala MEATPUPPETS. Their drummer just quit, and is being replaced by John of MISSIONARY, who plays for both now. MISSIONARY has J.D. (ex-COLCOR) on guitar, Davis (ex-CRUCIAL TRUTH) on bass, and John (ex-NO ROCK STARS) on drums. They aren't super-fast, more along the lines of D.O.A. BARNEY PHIPES REVENGE:a bunch of high school kids who got together and decided to form a band-given time they should be pretty good. REBEL YELL (my band): also a new band, who at the moment are in the middle of trying out a new line-up. We're kind of like weird thrash, our influences being DISCHARGE, VOID, and JOY DIVISION. Also, CxOxCx have got a new singer, Robert, who is working out real good!. Also, all you skaters out there, send me pics and articles on your scene to be used in my skatezine Death Skate. The address is 701 E. Whitaker Mill Rd., Raleigh NC 27608. I need contributors!! P.S. Death Skate #2 out soon, only 75¢.

Errol Engelbrecht

CORROSION OF CONFORMITY

STILLBORN CHRISTIANS

NO LABELS

NO LABELS formed in February 1982. They just went into the studio to record tracks for inclusion on The MasterTape Vol. 2 on Affirmation Records. They may also be included on an international compilation cassette by Jimi Imij from Ohio (Slam Mag) Current line up consists of Wayne Kerr: singer, Ricky Hicks: guitar, Woody Weatherman: bass, and Reed Mullin: drums. This interview was done by Matt with interjections by Errol Engelbrecht.

MRR: What first got you interested in hardcore, the music, the lyrics, or what?
RM: It was pretty much a gradual thing. From heavy metal to faster stuff. Experimental stuff like PIL, JOY DIVISION, HAWKWIND, early punk, the STOOGES, then into hardcore.
RH: I found myself at a STIMULATORS' show. I liked the energy and excitement; the fact that people were dancing, a close knit group of people. They were exciting on stage, they weren't posers. Early punk, I listend to that, the PISTOLS.
WW: I was in a heavy metal band. I liked fast heavy metal.
RH: You don't have a heavy metal mentality.

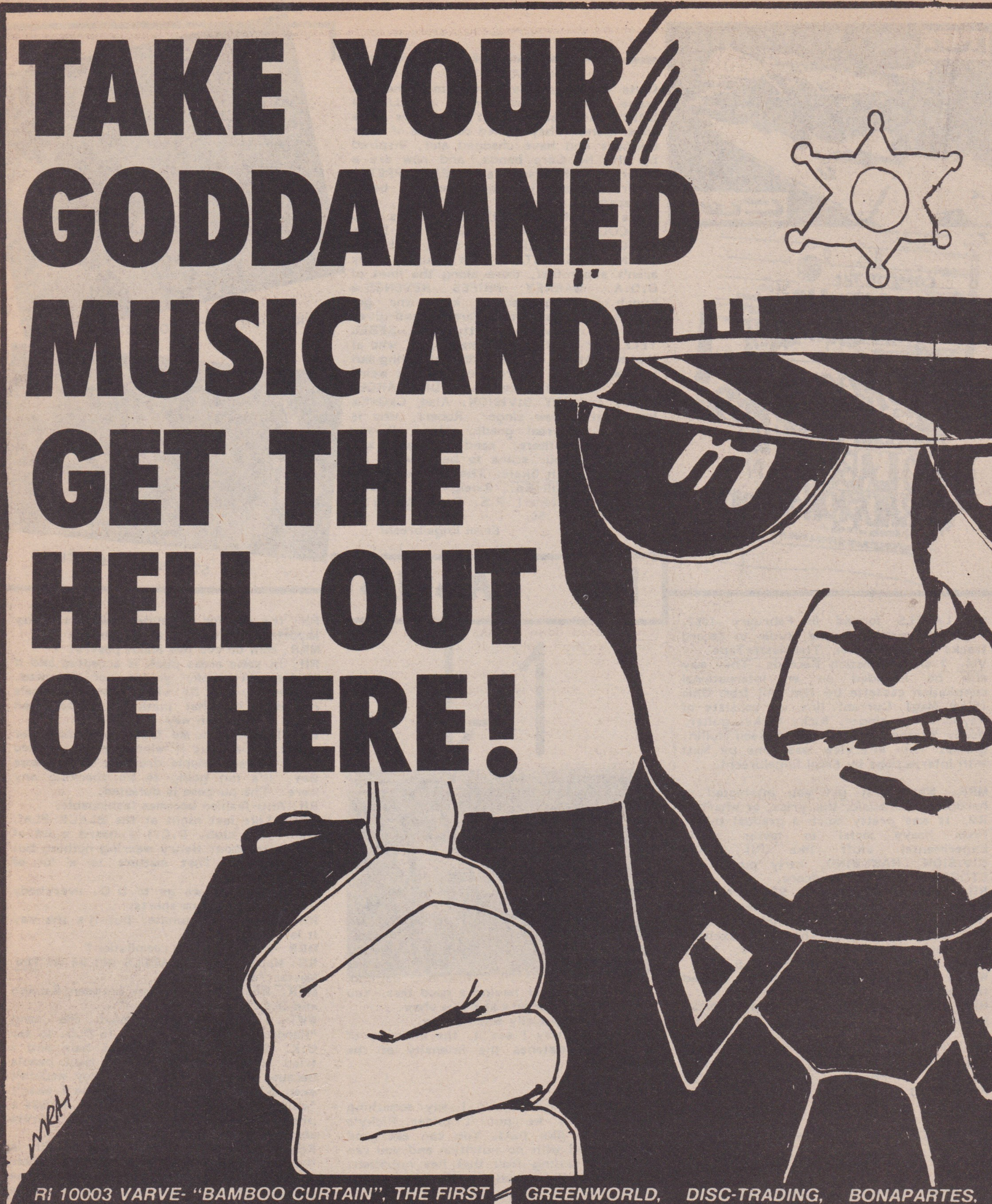
WW: It was pretty fast for me. One day I was listening to heavy metal, the next hardcore. I heard a tape with BLACK FLAG. G.B.H.! G.B.H. is just fast heavy metal.

RM: BLACK FLAG's just fast heavy metal.

WW: I didn't know the lyrics, I just listened to the music.
WK: The first hardcore band I listened to was SAXON! Lou Reed was my dad.
RH: You used to come to the first NO LABELS' practices.
WK: I really got into it....I had studs on my dick.
MRR: How do you separate the words from the music?
WK: With a mixing board.
RH: They complement each other.
WK: Wait a minute, we're getting too serious.

RH: Live, it's for having a good time. You don't get much across at a live show.
WK: Yeah, especially when I sing.
MRR: The way I see it, the intensity of the music matches the intensity of the lyrics.

RH: I agree.
WK: Wait a minute, if I say something serious, can we put it under Ricky's name? It's like food. You can eat good tasting food with no nutrition and you can eat good tasting food that has nutrition. Hardcore's like good tasting, nutritious food.
E: Do you find yourself writing lyrics and music similar to other bands?
RH: I'd like to think that our band is pretty much original. The fact that a lot of bands sing about the same stuff and sound about the same...
WK: It's not for me, man.
RH: It's not for me either, but it's pretty important that they're all concerned.
MRR: How do you feel about posers?
RH: In some areas punk is accepted and if you're not punk, you're not accepted. People try to fit what somebody else's definition of what punk is, rather than doing it their own way.
WW: It seems to me that people do it for shock value, but it winds up that if you have so many people dressing up the same way, it's not going to be shocking any more. The purpose is defeated.
RH: Anti-fashion becomes fashionable.
MRR: Like last night at the BLACK FLAG show (930 club, D.C.) I heard a lot of comments about Henry wearing nothing but gym shorts. That matters to a lot of people.
WK: Next time we go to D.C. everybody will be wearing gym shorts.
RH: That's unfortunate, but it's the way it is.
MRR: What about the compilation?
RH: Hopefully, NO LABELS will be on The Master Tape Vol. 2.
MRR: What about tension between Raleigh and D.C.?
WW: Let Reed talk about the song "Hardcore". RM: I went up to D.C. to see U.K. SUBS and I had long hair and I tried to talk to people, to meet people because I was interested and they wouldn't even talk to me. I guess because I wasn't "cool". That really pissed me off. It was a pretty narrow-minded attitude, so I wrote about territorial morons.
RH: I think what the song deals with is the bad aspects of it. Not the whole scene. We just know about the D.C. scene because it's the closest big scene. I'm sure L.A. or New York has the same problem. I think everybody deserves a chance. Somebody didn't give Reed a chance.
WK: That's why we cut our hair, so we could get accepted when we went to D.C.
RH: We talk about the bad things, but there are good things too. I have a lot of good friends there and some of my favorite bands come from D.C......so, it's not all bad.
WK: Let's quit. I'm quitting.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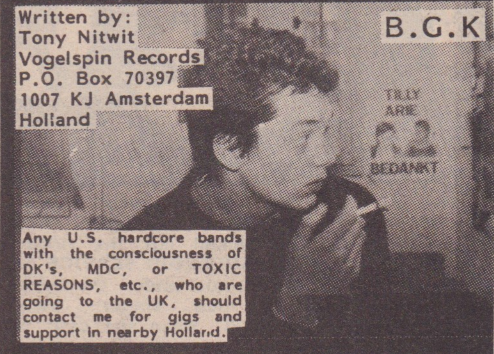
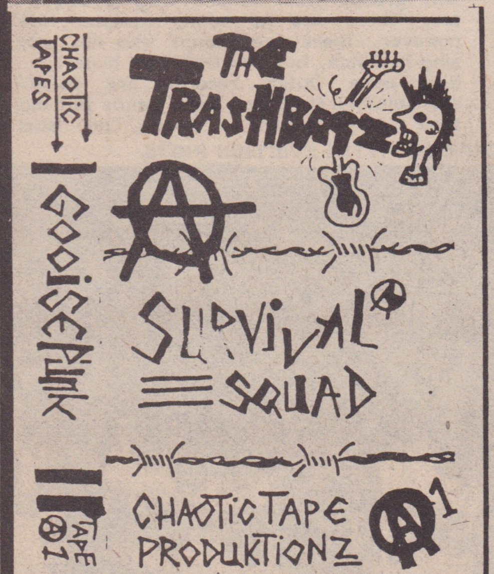


Written by:
Tony Nitwit
Vogelspin Records
P.O. Box 70397
1007 KJ Amsterdam
Holland

Any U.S. hardcore bands with the consciousness of DK's, MDC, or TOXIC REASONS, etc., who are going to the UK, should contact me for gigs and support in nearby Holland.



KRASH ON POLAND

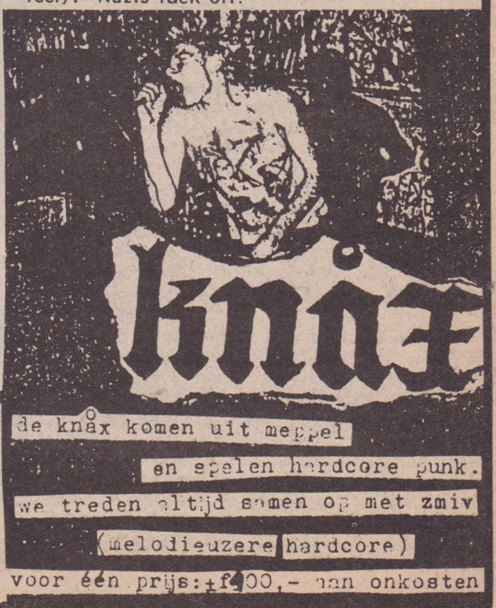
OK COWBOYS, 'ERE WE GO. Back in history. 1977-a whole lot of British groups invaded Holland. Lots of things about them in music papers, so many people went to see them. The first Dutch bands were SPEED TWINS(who brought out a great LP "It's More Fun To Compete"), IVY GREEN(also a great LP), FLYING SPIDERZ, and some others. But soon everyone found out they used to be hard rock groups, or worse, who'd suddenly changed. The real punk bands were forming in '78, by people who had never played a guitar or anything. A venue called No Name(also known as the "ice palace' because it was so cold) was opened, by punks themselves. Every night when there were enough people, some would go up to the stage and play, and the place would turn into a mass of bouncing rubber balls. Bands from those days are V.D. PATIENTS, LULU ZULU & THE WHITE GUYS, KRASH ON POLAND, INFEXION, THE BUGS, STORCH, 123, all from Amsterdam. And on the Queen's birthday there was a "Fuck The Queen" festival. Lots of cops. Lots of trouble. Before No Name there had been another place DDT 666, also run by punks(Diana Ozon and Hugo, who now have the Zebra Art Gallery after running fanzine/art stores called Gallery Anus and Gallery Ozon). Anyway DDT 666 closed down soon after. There's no records out from the groups mentioned above, but there are some by other groups from that period. THE FILTH had a 45, "Don't Hide Your Hate", THE TITS "We're So Glad Elvis Is Dead', FLYING SPIDERZ' "City Boy", and GOD'S HEART ATTACK did "Treat Me Like A Doll". Forget the last three. When No Name closed down, punks met in a record store, No Fun, where it was big fun by the way; lots of beer and good music. Unfortunately, no one bought any records, and there again were troubles with rockers and cops, so after half a year it closed.

Meanwhile, The Paradiso came to life again; lotsa groups and festivals. In Rotterdam, there was a whole new movement. A collective of 4 communist bands (RONDOS, SOVIETS, TANDSTICKOR SHOCKS, and RODE WIG) were doing lots of great things; getting a place for 30 groups to rehearse, opened a venue, made a fanzine, etc. RONDOS put out several EP's, the best being " King Kongs Penis ", and an album Red Attack. On their last EP, " Which Side Will You Be On ", they declared they were coming to an end because they had become too popular, meaning 'accepted'. They also couldn't identify with the punk scene anymore, because of the drug abuse, alcohol, stardom, etc. (and yeah they're right. When Dutch bands played, nothing happehed, except fights. Just let some English band come over, and the crowd went nuts). At the same time, coming from the town of Haarlem, were JESUS AND THE GOSPELFUCKERS, who moved to A'dam in 1979. Also new on the scene were the NITWITZ (after practising one year in a wet basement). The HELMETTES made a classic single,"½2", as did the VOPOS with "Masochisme". INFEXION were the first band from the countryside to blow away an Amsterdam band. OK, if you listen to those records now, they're not as good anymore; there's so much to compare them to. But at the time, those records sounded real fast, aggressive, and raw.

1980- the year of riots,cops, and flying bricks. The press was starting to pay much attention to punk again. There seemed to be a link between squatters, punks, riots, and all. And it was true! What happened was that the greater part of the "subversive" youth movement became more or less punk. A punk is a squatter, and vice versa. Leather jackets, short hair. Punk was growing like hell!

ANGELIC FARTS
THE
FLIPPER
SMEX

Because of all this, lyrics got more political too. The EX were the first group to put out their own single, "All Corpses Smell The Same", which sold at a low price. They were still a punk band then, and had met an old hippie anarchist who had a studio. They told the NITWITZ, who immediately put out a cheap 6 track EP in August Of 1980. Punk had been a priviledge for the city, but now it was happening in the country too. Lots of places to play, lots of people who listen. When you'ld go to a gig, you could bring your record to sell, as well as your friend's zines, records, cassettes, etc. With other bands doing the same thing, it was possible to get the newest things spread all over the country in 2 weeks. There were many benefit gigs; for weapons for the El Salvador guerrillas for squatters, for anti-fascist committees, for an alternative political party(good fun). A bad thing however was the increasing violence at gigs. "Utrecht punks über alles', "Rotterdam rules", "Amsterdam punks kill", and such. As Amsterdam has an anti-Nazi tradition, there are not many Nazi skins, unlike other towns. Also, the bands and their followers were getting violent too. JESUS AND THE GOSPELFUCKERS can hardly get gigs because they always smash up the place, take fans with them who steal, cheat and oppress other visitors, and there are plenty of other bands with that kind of reputation. One skin group with songs like "Holland White", "Smash The Blacks", etc., smashed SKREWDRIVER and their equipment 'cos their lyrics weren't "right wing" enough. Fortunately, this was an exception. We'll kick the shit out of them when they're here, don't worry(against such idiots violence must be used, we feel). Nazis fuck off!



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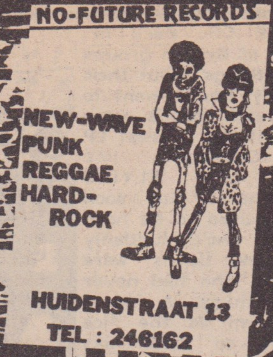
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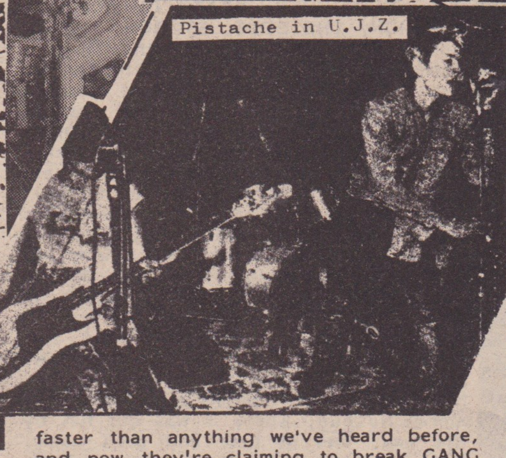

Pistache in U.J.Z.

Back to Amsterdam: NITWITZ & EX got very known in Holland. The EX sold over 5000 copies of their "Disturbing Domestic Peace" 12" EP (which is twice as many as U.K. imports, let's say CHELSEA, sell here. With this power, new things happened; the EX started a whole wave of EX-clones, (to be found on Oorwormer compilation). All very political and against fascism, macho attitudes, sexism and all other shit we get pumped into us. NITWITZ helped new groups, like the STUDS and OUTLAWS, in organizing gigs, and financially (for making records). Meanwhile it was 1982. A whole new wave of super great American groups were getting popular. Of course we already knew the GERMS, DILS, and DEAD KENNEDYS. But American hardcore was so much better than these English stars, like U.K. SUCKS, VICE SQUAD, and the DAMNED, who literally piss on their audience, who've paid $5.00 to see them. What a bunch of self-obsessed assholes!! (If you read this Capt. Sensible, I'll kick the teeth down the back of your throat when I see you). Anyway it was so great to hear groups like CIRCLE JERKS and BLACK FLAG. Biafra did a great thing with the Jellybeans LP. In fact, U.S. hardcore overshadows U.K. punk groups by far now. Most popular U.S. groups are DK's, MDC, GANG GREEN, BAD BRAINS, VANDALS, BLACK FLAG, and CIRCLE JERKS.

These influences are reflected in the local groups. Dutch bands have always been faster in 4/4 rhythm than English ones, but now there are lots of groups playing in 2/4 rhythm: the AMSTERDAMNED, OUTLAWZ, ZMIV, TERREUR (female drummer who made Nina Hagen look like Olivia Newton- John and vocals that made DISCHARGE sound like Perry Como--too bad they broke up), RED HULKS, RAZENDE ROLENDE, ROLSTOELRACERS, and RIOT. ZMIV are from the country, half an hour of complete noise, almost faster than anything we've heard before, and now they're claiming to break GANG GREEN's world record. Sander, the singer, is a friend of TERVEET KÄDET, which explains something. Anyway, live, they're all over the stage, what?? All over the place, including in the audience!! Their EP isn't that strong, though! Meanwhile, lots of things changed. More and more punks. More and more violence. More and more oppression.

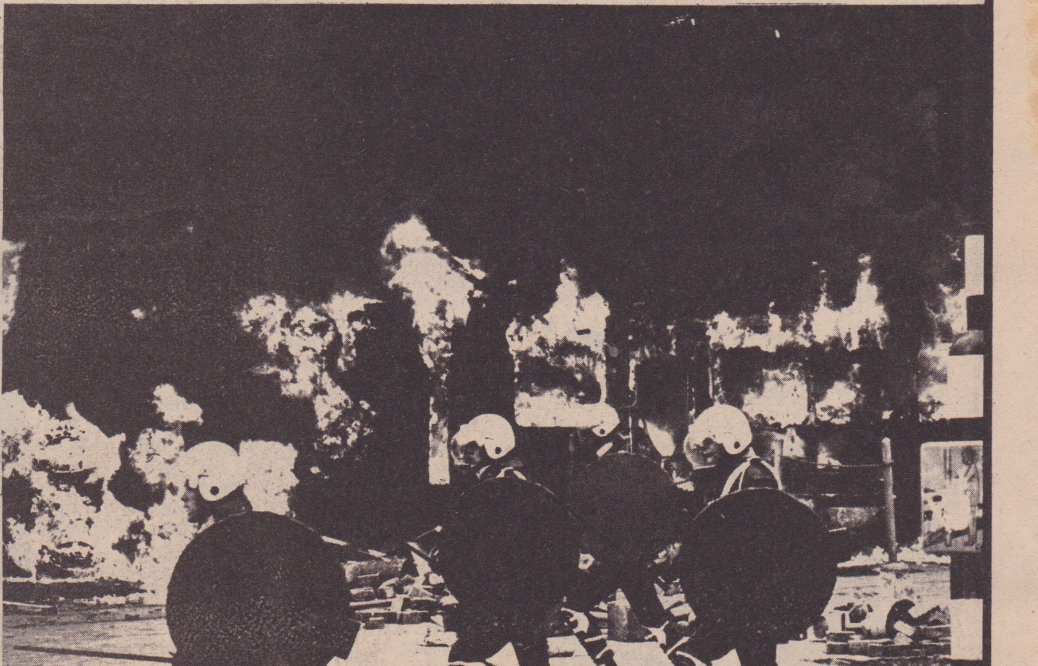
The EX are now playing awful music; avoid(the lyrics are ok though). The NITWITZ split up(kicked out the singer who now plays in HAMMEROID SERVICE or something), and continue under the name B.G.K., with a new singer- very hardcorish, very loud. When the cash is available, maybe we'll do a record, or have tracks on the new Als Je Haar Maar Goed Zit Vol 2 compilation, along with other thrashers like OUTLAWZ, AGENT ORANGE, NV LE ANDEREN, ZMIV, and more.

LET"S GET SOME THINGS CLEAR

How come most Dutch bands sing in English? First of all, this language is being rammed down our throats thru TV. Yeah, we have your American "Culture"!! Kojak, Starsky and Hutch, Dallas, Dynasty, McDonalds, Burger King-you name it. Anyone over here speaks English. We also learn it in school. I guess because Amsterdam is so close to London, many punk groups sing in English. Plus all the shit groups from Holland sing in English too. There was no other example. Now however, there are groups who not only sing in Dutch, but also their own dialect.

How come Dutch records are hardly available? First, Dutch punk bands put out their own records. There's no label

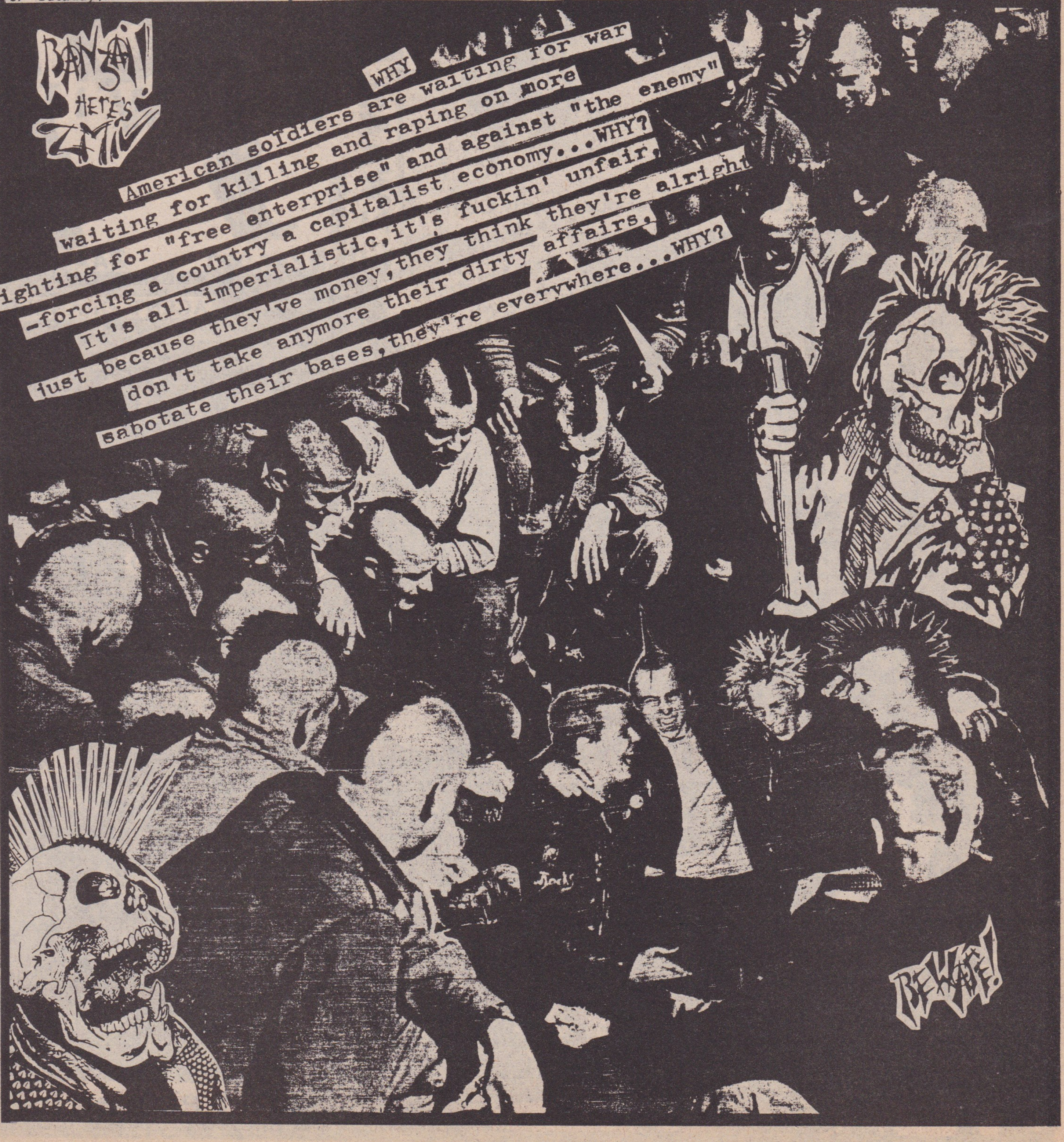
DUTCH RIOT POLICE DURING RECENT SQUATTER EVICTION RIOTS



involved, which means you have to take care of your own distribution. Besides, there are only very limited editions of releases, maybe 1500-2000 copies. Not one distributor gives a shit about such small quantities. Plus, the bands want to control the prices, which means less for the distributor. Only bigger names like the VOPOS, EX, RONDOS, or NITWITZ can have a few hundred copies sent abroad.

Where to find punks in Amsterdam? You can first check out if there's something good playing at the Paradiso or Milky Way. You'll find enough people if there is. Also try No Future Records, Huidenstr. 13. Or check out central places like the Leidseplein Sq, Damsquare, that area. Or go to the Oktopus Tuesday, Weds, Thurs, or Satuday. There are not live groups anymore(cops), but you can get some beers. Address is Keizergracht 139. Those people are looking for a new hall now though. Also on weekends, you can go to Akhnaton(Nieuwe Zijds Kolk). Or you'll find lots of punks in De Tichel, a small pub at Bloemstr. 53. Young punks get drunk there all the time. If you need a place to stay, or places for your band to play, contact me, and we'll be glad to help. Shit, this sounds like an advertisement for an airline. Oh well.

New band update:PANDEMONIUM, 3 little boys all 16 years of age. AGENT ORANGE have an EP out, and it sounds great. Fred(Jesus) of the GOSPELFUCKERS now sings, which says something I guess. A group called WASTE, from the south have an EP out too. Coming out soon, a "Holland Hardcore" compilation, with groups from the north, with promising names like PLEASANT DEATH and ALTERNATIVE KILL. BGK LP will be called "Jonestowm Aloha". Another comp out in May. BIZKIDS broke up. All-girl band called NOSONGKUTKOTS (Kut=cunt,Kots=vomit), female equivalent of ANTI-NOWHERE LEAGUE. These "nasty" girls beat up a skinhead, and began their first gig by throwing the P.A. equipment on the crowd. Another all-girl band, GEEN GELUL (Geen=no, Gelul=bullshit talk, Lul=prick). They want to sound like GANG GREEN, but faster, so I guess they'll be rehearsing for quite a while. Other new bands are NEUROOT (alot like DISCHARGE/GBH), and LOCAL DISTURBANCE.



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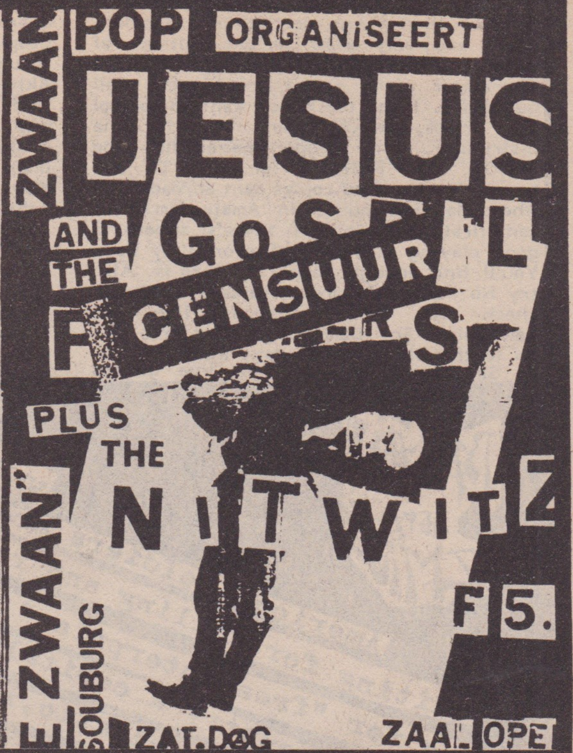
NITWITZ

at Zurich Autonomous Youth Center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MDC

Tour of Europe

LEGALISE
END POLICE OPPRESSION

Photo - SOUNDS December 18, 1982

by Dave MDC

M.D.C. got the opportunity to play Europe with the DEAD KENNEDYS this November-December. The Tour started in England where we played 10 gigs and moved on to Belgium, Holland, and West Germany. We were gone 40 days, squatted with punx everywhere from Bristol to Berlin, and lived in hotels 6 nights the whole trip. We wanted to meet some real people, not the snotty money-grabbing types that try to shake you down at the restaurants and in the lobbies of fancy hotels. This way of seeing Europe was more tiring and taxing but we feel much more was gained in our experiences. We also set up a table to sell T-shirts and meet folks, which they appreciated, avoided backstage as much as possible, making ourselves available to represent American hardcore as down to earth and anti-rockstar.

Many of the punx hitch-hiked from gig to gig, rain or shine (and it mostly rained) very inspired by the DK's message. There were 1000 to 1500 people at every gig, often many more outside too late or too broke. People wanted to talk and hear what was going on in America. There seems to be a great information gap and we tried to be informative, telling people about the zines, hip radio, straight edge, independent labels, and let them know there was dust flying in the States (and we're not all like the Waltons or Three's Company). I was soon to learn that though they had trade papers like Sounds and N.M.E.,had very few organized zines on the level of Maximum RNR ,Flipside , or Forced Exposure. I also learned that their BBC radio was almost completely without punk or hardcore and BBC television, which is limited to 3 channels, is dull and uninformative. The state controls it, and if they decide that no one needs to hear about the rioting in Leeds, no one hears.

Where recession in America is turning into depression, in England it seems steady depression has been the lifestyle since WWII. Many I met were on the dole and many more were waiting to get on the roles. It comes out to about $40 a week.

Concerning politics, everyone distrusts the American and Russian cold war. They have seen their country bombed and don't want to see it happen again. Their Margaret Thatcher sits up there like Reagan, hated by the poor, labor, and punx. Just when it seemed she would get the boot, the Argentine crisis came along and national pride rallied to the war cries, ("Mother of 1000 Dead" CRASS), a trick that our own Prez. might decide worthwhile if his popularity should fall as low.

Where London's got "flash", the rest of the country is very laid back. Pubs close at 11:30 pm and shows of all types are expensive. Many people told me it was too boring and they want to come to America. The food seemed not to be so good (a lot of french fries). Glue sniffing is popular and I saw it often at the gigs. Many get along by squatting: craftily breaking into an abandoned building and hooking on the lights and water and staying as long as possible, in some cases years. There were three types of skinheads: 1. some fascist National Front-British Movement types, very stupid, very violent 2. some Oi skinheads getting down with the music sometimes with the #1 types and 3. just people like the RED SKINS not prone to aggression at all, just skinheads.

In England, the police do not carry guns and likewise their homicide rate is 1000 time less. Yet everyone knows the guns are not far away. CRASS live on a farm outside London and we visited with them, talked about our sense of purpose. They are probably the most popular of all the bands in England but they are more than a band. They are a political organization, dedicated to informing people. While we were there, they took over an abandoned club, opened it up and had a gig with 20 groups (chech Bullshit Detector). They are good people and live their message. I very much like and respect CRASS.

Our gigs were mostly tense situations. Fights in the crowd occurred often and could easily turn into fights on stage. Though we played mostly college halls, it was largely a young non-college oriented crowd (punx).

ENGLAND CITY BY CITY

Liverpool - on the northwest coast, the Mersey- side, BEATLE accents and the home town of MAYHEM. A lot of spitting to go with heavy rains. Many people knew of American bands and followed our scenes as much as possible. Sheffield - old steel town, MAU MAU turf, in politically aware South Yorkshire county. People were enthusiastic and good tempered. Skins were on hand having a good time. No fights but a wild time. Big Nuclear Disarmament Movement here. Sheffield is working class cool.

Leeds - The Far North. Big show with packed house. National Front (N.F.) there but not on the warpath. People stage diving, chanting our name and in hysteria. Someone told me things are real slow in Leeds, so when it's happening everyone goes for it. Everybody went and it was great! My favorite show!

Leicester - the gig I got my head split open at. Many skins, and supposedly EXPLOITED's Wattie, causing trouble. "American bastards" was the battle cry of about 20 violent ones., but it only takes a few to ruin a night. A few skins started fighting with random people, and I called them "chicken shits" and "bullies" that should split. One jumped on stage, acted like we were pals, then grabbed me into the crowd which was mostly N.F., who proceded to kick me on the ground and split my head open. I got back on stage and finished the set bleeding. I was a bit dizzy, yet it was more blood than pain, and the people respected us for standing up to the brutes. We got very strong applause and encores. The bullies won the battle but lost the war.

Bath - the town of ancient Roman baths that still exist. At the top of the SW penninsula. Another big gig- people came

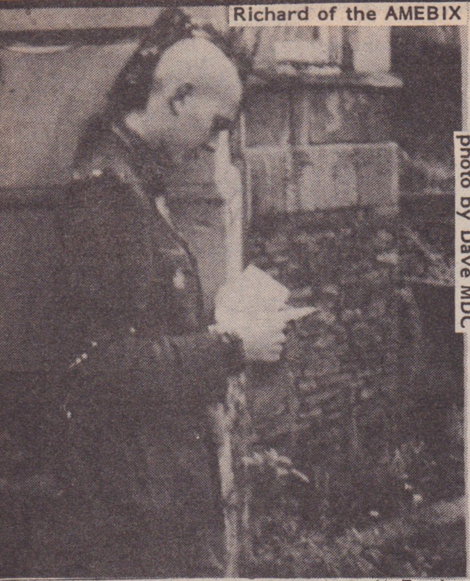

Richard of the AMEBIX

photo by Dave MDC

from Wales and Devon. Almost no N.F. A very mellow, average gig. People clap and hop, but not on the edge of hysteria. We got to see DISORDER and they are great. We squatted with them and their brother band the AMEBIX, in a tiny squat with no heat or electricity. Very spartan lifestyles for these folks. No cars, fancy stereos, or rich lifestyles here. Just on-the-edge living and dedication to their group. Real class people; real punks!

Brighton - on the southern coast facing France. A beach resort with a 17th century mosque brought by an Earl sitting just off the beach as a pavillion. Here that southern English laid-backness I encountered in Bath was present, with a highly aggressive National Front contingent. Right from the start a few skinheads 'seig heiled' us, cursed us and threatened us. I challenged them to think about what they were doing, but they ignored us and decided to go for the big apples, the DK's. Biafra had to deal with this ugly lot. No stage diving, no fun, just a very tense stand-off, and as you'ld imagine, a very pointed "Nazi Punks Fuck Off". It's sad to see a dozen or so bullies so fully take over and intimidate a gig-everyone afraid to stand up to them. Organized, political, and violent. As one punk said to me "most skins in Britain realized they were being used by the N.F., but not here. It's still peaking."

Norwich - on the NE side of England, just off the North Sea. This area reminds me of the area around Boston. The names match-Suffolk, Norfolk, Ipswich, Cambridge, Yarmouth-and the tiny stone roads are similar to Beacon St. or Marblehead. People here kind of laid-back, standing back, taking in what they were seeing. The gig started about 8 PM, which is early, so maybe that slowed everyone down. Here it seemed, no one had heard of MDC, or much about the U.S. scene period; but I'm still glad we made it. This is also the home of SERIOUS DRINKING, a non-political group of good outgoing people who took care of us.

London - Great Britain's most bustling city; many little communities make up this grand city. No highways shooting through itself, so you must travel neighborhood to neighborhood to cross it. London is home to the famous Tower Castle(where Henry VIII beheaded his wives), and Parliament with Big Ben on the Thames right next to Buckingham Palace and Picadilly Square and Soho(equivalent of our Times Square and Broadway). It's like London is Englands one great city; all the lights and sparks and most of her national treasures sit there. But the neighborhoods around London tell another story. There are many poor and lower-class ghetto areas where marginal living takes place. One such neighborhood, Brixton, symbolizes alot of the poor peoples struggles and problems. Vast unemployment(30 to 80%, depending on your age bracket and color), in a section split by "the front line" dividing poor white and poor black(with many white punks dotting the black side). Racial tensions have been very high in recent years, climaxing in the famous riots of the summer of '81, when whites, blacks, skins, and punks took to the streets for a free- for-all, at first against each other, and then against the police who have a long record of harassment against all the people of Brixton.

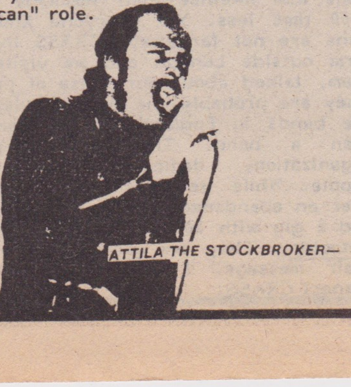
The white side of the neighborhood serves as a stronghold to the N.F., whose favorite "sport" is Paki-bashing(the violent harassment of all people they see different from themselves). They are racist, nationalistic, and heavily tied to British Nazi parties. Skinheads run the turf, and if you don't fit in, you should not be caught there.

The black side is poorer, more tattered, looking like Dresden after the war. There are blacks from the West Indes and Africa, Pakistanis, Indians, and Arabs with a sprinkling of white punks and radicals who have thrown their lot in with Brixton. With the economic hard times, it is a kettle ready to explode. Furthermore, with Thatcher at the helm ignoring the poor of any color, compounded by a sensationalistic press that would rather inflame and create bad news than lead the British people to true insights and substantial answers, it makes for a hopeless atmosphere where violence reigns(No future for you).

The gigs in London went well. We had done a 'no nukes' benefit the day after we had arrived so the London folks had a feel for us already. London seemed a mixture of all the other gigs; many enthusiastic people, yet many voyeurs. A few fights but nothing too ugly. People here had the best knowledge of what was happening in the states. I saw a few BLACK FLAG symbols on peoples jackets and people asked me when MINOR THREAT and SSDECONTROL were gonna come. I even saw a Thrasher skate board contingent hanging out with JFA homemade t-shirts.

Southhampton - on the southern coast just west of Brighton. Our last gig on British soil. Approaching the venue it seemed to be more of a middle class community. There were probably the most college-types I had seen all tour in one crowd. People were having a good time, yet not a great amount of hysteria was going down. The South, I must say, was alot slower than in the North. My favorite gigs were Leeds, Sheffield, and Liverpool, in that order. It seemed to matter least to these people who you were or what you were doing there, and most that you were hot and it's here and now, so let's go for it.

I would recommend to any group or individual to travel to England and meet the people. They are okay, a bit ethno-centric, but they get past it as soon as they get to know you a bit(which can be just a matter of hours). Just watch that you don't fall into the "ugly American" role.


ATTILA THE STOCKBROKER—

By the way, one facet of the English scene I totally enjoyed was, during a few of the shows, poetry in the form of 'oracles' would be performed from the stage between bands. The thick accents can throw you off, and the speed of what's being said can lose you, but when you can put it all together it's great. I listened to, and got to meet one such performer, Attila The Stockbroker, who has 2 cuts on the Oi Oi compilation, as well as his own Ep. He pulls off a sort of folk punk, containing very up- to-date political radicalism. Some is satire, like "The Russians Are Running The D.H.S.S."(Dept. of Health and Social Services), which is something an upper crust politician would say about the dole or public health care, similar to a millionaire Senator so smartly saying "when is a free lunch ever free", in regard to feeding lower income children at schools. This poem appears on A History Of Burning Ambitions LP. A dryer piece is "Cocktails", which is comparable to the FREEZE's "Idiots At Happy Hour". I highly recommend checking him out.

On To Europe

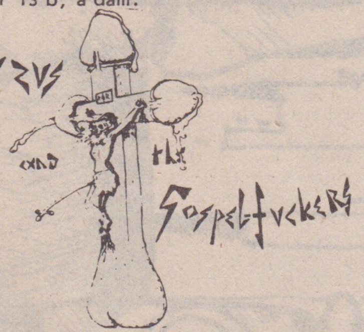
Belgium and Holland. Three great gigs in the Lowland countries. The crowds were large, and particularly enthusiastic and friendly. People would come up to me and ask if I was "Yellow Biafra". Usually I shook my head no and sent them in the right direction, but a few times I lied and said yes. They all remembered me from the TV or picture in magazines. At one point, Alshivitz signed autographs"A close friend of Jello Biafra".

It was a good feeling for us, in our own right, bumping into people who had travelled from Paris and Amsterdam with our name stenciled on the backs of their jackets. One such person was Hank of No Future record store in Amsterdam. It's the coolest shop we found in Europe, and run very much on the level of say Government Records in S.F., or Dave's Rat Cage in N.Y. Very personable folks, very in touch. Another cool thing was meeting young people who stuck with us, acted as our guides and interpreters. They were like instant best friends. We would have felt alot less comfortable if it hadn't been for these folks.

Amsterdam was similar to Brussels, but even more active. At the Paradiso, a famous old club, people seemed real in-tune with the show, chanting song titles of both groups.. There was this one guy swinging a chain around his head, looking to hurt people in the name of being gnarly. It was during our set that I told him to put it away. He cursed me, but complied. Alot of action on the floor, intensified pogoing, but no injuries. Right on, Amsterdam!!

We played Arnam(A Bridge Too Far). It's 60 miles from A'dam, and Hank had set up the show with JESUS AND THE GOSPELFUCKERS (A'dam) and OHL(Germany). It was a "Rock Against

The System" gig, with movies and information by local Disarmament groups. Seventeen of us piled into a mini-van for the 90 minute drive. After stopping for beer, our loud raucous crowd headed off, "Six Pack" blaring out of the blaster. Bottles were being chucked out the windows, and sure enough, the police pulled us off the road and down to headquarters. The GOSPELFUCKERS, in true punk spirit, had to show MILLIONS OF DEAD COPS they were not afraid of a dozen live Dutch ones. They jeered and laughed at the police, till they ordered us out of the vehicle. They searched the van, and found weapons and drugs. I thought we had had it for sure, but after holding us for a long while, they let us all go with a ticket! We got to the gig just in time, which went well. Not as large as the others, but just as spirited. JESUS AND CO. were excellent, a combination of DISCHARGE sound and BAD POSTURE disposition. Really worth getting their cassette. Try NO Future records, Huidenstr 13 b, a'dam.



Germany- five dates in Deutschland. This was probably the wealthiest country of our visit. People live in alot of modern housing, and less people we met were on the dole. Though being more prosperous, Germany suffers the most from the Cold War. It's a country cut in half by the West and East, NATO vs the Warsaw Pact. Borders of these countries are heavily fortified, and thanks to Reagan and Andropov, nuclear weapons and fortifications dot the countryside. Uniforms of all colors and descriptions can be found, and a particular dislike for American servicemen exists in West Germany. The Red Army Faction has come in the place of Baader-Meinhof as far as revolutionary groups go. This has led the way for an aggressive secret police, that I am told contains fascist elements. In Hamburg, plain clothed police combined with fascists to attack squatters. This has led to a build-up of squatters' forces in West Berlin, the most radical of German cities.

We were very lucky to meet, play with, and travel with Louie, of the group NAPALM. He put us up and made us feel at home in a land of thick accents and chilly personalities. He took us to our gigs in Rechlinghausen, Hanover, Munich, and Berlin. Without him, Germany would have been a far stranger place.

photo by Angelica

Hamburg-north by the sea, home of NAPALM. We played a school auditorium. At the gig, there were 50 police out and about, prepared for a riot. The crowd was hectic, and while the DK's were on stage, some mysterious person set off tear gas, and that was the end of that. Recklinghausen-a little less rowdy, but doors and walls were kicked in, as damage ran in the thousands.

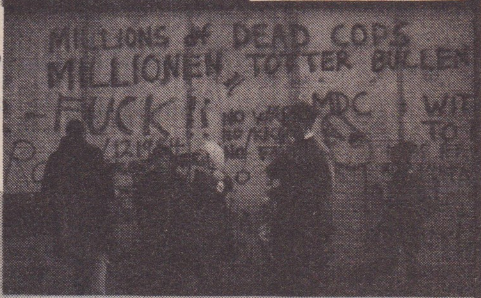
Hanover-worse than the first 2 nights. Rioting outside and inside. Skinhead Germans, but British Movement(fascist) t-shirts, green army jackets, black boots with red laces and scarves, randoming clobbering people. We(MDC) couldn't even do two songs in a row because of all the bloody fighting. Skinheads were "seig Heiling" me because i had a skinhead, and I felt pretty misunderstood. Biafra told me later that it reminded him of L.A. two years ago-alot of random violence, alot of people getting hurt.

Berlin-our last gig with the DK's. It's a very weird place, surrounded by communist East Germany, and the Russian-styled border guards are very quiet and serious. The venue was the 036 Club in Krugberg, a Turkish neighborhood in the American Sector. The crowd was in a wild mood, yet not nearly as violent as other gigs. Here it appeared that everyone knew a little English, and I met quite a few Americans. The first band was SICK PLEASURE(not pre- CODE OF HONOR with Niki Siki, now of VERBAL ABUSE), who were kinda like the MISFITS in their ghoulish appearence, and sang in German, a kinda ghoulish language. They were nice people backstage, and the crowd reacted well to them. Next, we took the stage. The audience was very judgemental at first, not being sure how to react to our speed style. But by "Dead Cops", which I sang in broken German (Millionen von Toten Bullen), they loosened up. As mentioned before, Berlin is Germany's most radical city. Riots between police and thousands of people are not uncommon. The kids will fight, and often do. The cops generally play defense, unlike our cops who would relish the opportunity to be out there in full regalia if such an event took place. Anyway, alot of support for our last song,"Born To Die", and alot of chanting "No war, no KKK, no fascist USA". A rewarding time for us realizing that our message was penetrating another people and culture.

After the gig, I went outside and got caught up in a street battle between 300 youths and police. The latter slowly backed down the street, and decided to let things cool off, which they did. That night, we stayed at a squat that had been cooperatively run for 10 years. It was a former convent, and sits right on the Berlin Wall. You can see the East German guard tower eye level from the third floor. The West's side of the Wall is covered with grafitti. "Send it to L.A. with love", obviously parodying the James Bond movie attitude, was my favorite. We added "No one rules", and the names of our favorite American bands.

Another note; Berlin's scene is not factionalized into hardcore vs. punk vs. skin vs. new wave, as it is in large American cities. Everyone understands the dire political realities. Berlin lives like a worm on the Cold War hook. Everyone lives for the moment; clubs stay open until sunrise, getting in every last ounce of pleasure. No one knows till they get out on the street if they will now be part of the Communist Bloc. Johnny Rotten's words "No future for you" take on an even more ominous meaning for the youth of Berlin.

MDC visits "the wall"



P.S. MDC wishes to thank Jello, Darren, Klaus, and East Bay Ray of the DK's and Bill Gilliam of Alternative Tentacles for all the help they offer to up-and-coming bands.

P.P.S. Thanks to Ruth and Ann at Rough Trade for their special efforts for us!!!

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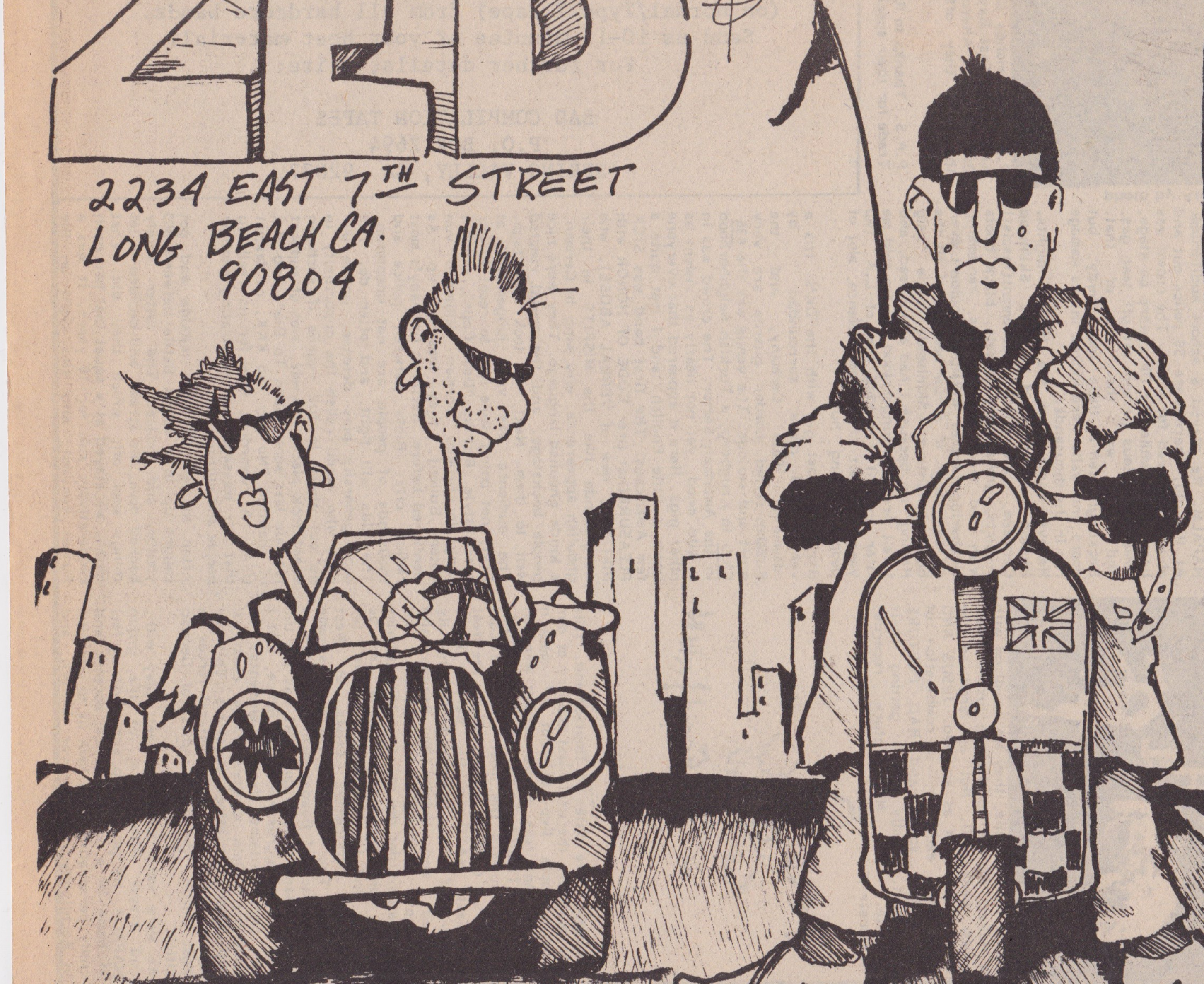
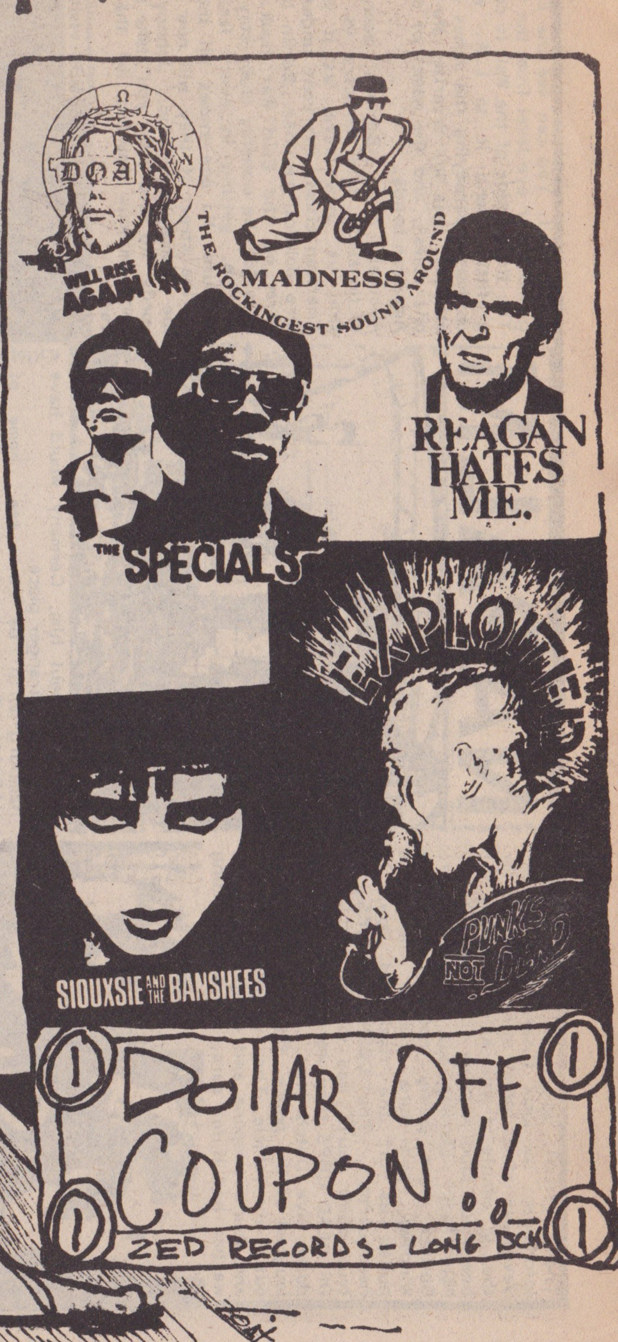



D.O.A.
WILL RISE AGAIN
MADNESS
THE ROCKINGEST SOUND AROUND
REAGAN HATES ME.
THE SPECIALS
EXPLOITED
PUNKS NOT DEAD
SIOUXSIE AND THE BANSHEES

DOLLAR OFF COUPON!!
ZED RECORDS - LONG BCH

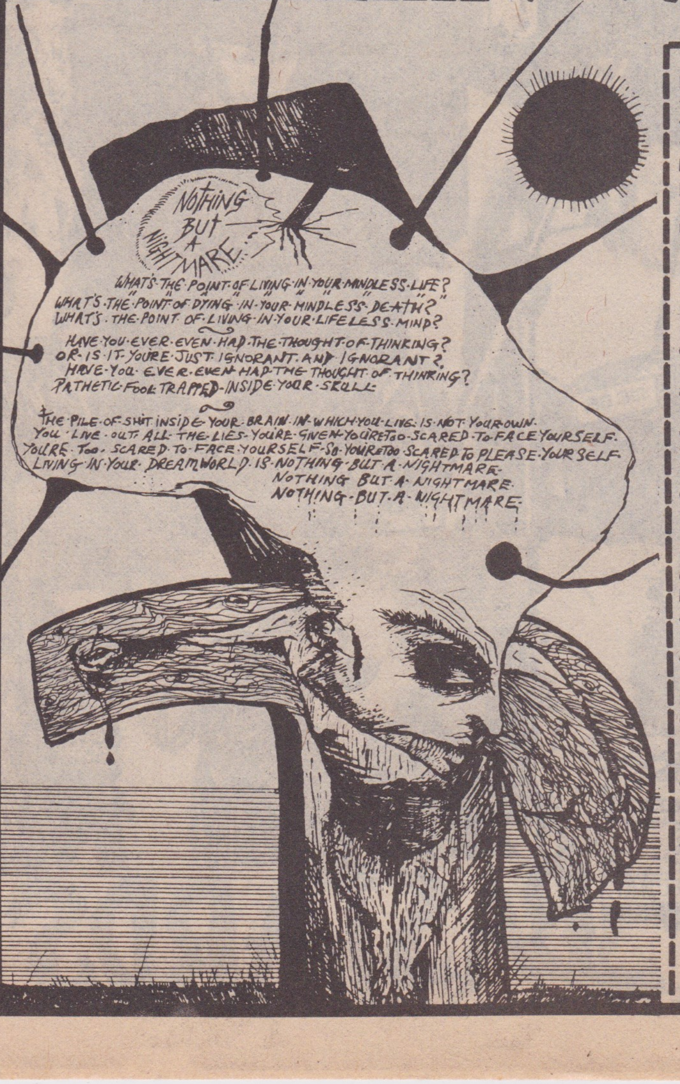
U.K.

Hi. In my reports from England, I'll endeavor to give in-depth analysis of what's happening, rather than who's done what, who played where, etc. I suppose you know by now that CHAOTIC DISCHORD are really VICE SQUAD without Beki. Yes, it's another Rock and Roll swindle (England seems to be full of them...). I can't help but admire the audacity of this one tho, and I must admit it fooled me at first. Anyway, VICE SQUAD recorded it incognito in order to show how "generic" the thrash sound is, and as a way of ridiculing fellow Bristol bands CHAOS UK and DISORDER. In issue #1, Jeff Bale reviewed VICE SQUAD's "Stand Strong.." EP with the words "a band that's really deteriorated". In #2 J.B. reviewed CHAOTIC DISCHORD as "capable of producing 1st class thrash". (Editors note;it isironic that V.S. sound alot better on their "joke" record than as themselves). So I think Jeff ought to eat a little humble pie for being fooled, and you too Tim! But anyway, I think the lessons to be learned from this one are (1) don't judge anything by first impression, and (2) remember that thrash punk can be just as generic, cliched, etc. as the '77 style punk. OK.

With regard to point (1), can I make a comment about the difference between the English bands who actively contribute to the scene here, keeping prices low, etc, and those who don't. For instance, the VARUKERS are typical of a new breed of mercenary punk bands, who by virtue of playing fast receive acclaim, yet do nothing to help the scene except take people's money. On the other hand, a band such as FLUX OF PINK INDIANS are totally dedicated to encouraging a healthy scene. They set up Spider Leg Records, and released stuff by SUBHUMANS, AMEBIX, and SYSTEM at cost price!. Their debut LP has just been released. Their songs are not fast, instead relying on raw, seething power to get the message across. On the face of it, the VARUKERS and FLUX sing about similar things-war,etc- but the differences in attitudes of the two bands are enormous, almost a quantom leap apart! It's the same difference between DISCHARGE and CRASS. Do the readers there (in the US) know the difference? It's to do with the money. Isn't everything? Anyway, I think that if I see FLUX's LP reviewed as "generic", "classical", "basic UK punk", then I think I'll just give up! Actually though, your UK reviews in the mag are so accurate in their assessment of what's going on over here, that I'm in danger of re-iterating, in my reports, what's already been said.

Bye, and stay free.
Dig

DRAWING DONE BY
NICK BLINKO OF
RUDIMENTARY PENI
THANKS TO PUSHEAD


NOTHING BUT A NIGHTMARE...
WHAT'S·THE·POINT·OF·LIVING·IN·YOUR·MINDLESS·LIFE?
WHAT'S·THE·POINT·OF·DYING·IN·YOUR·MINDLESS·DEATH?"
WHAT'S·THE·POINT·OF·LIVING·IN·YOUR·LIFELESS·MIND?
HAVE·YOU·EVER·EVEN·HAD·THE·THOUGHT·OF·THINKING?
OR·IS·IT·YOU'RE·JUST·IGNORANT·AND·IGNORANT?
HAVE·YOU·EVER·EVEN·HAD·THE·THOUGHT·OF·THINKING?
PATHETIC·FOOL·TRAPPED·INSIDE·YOUR·SKULL
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YOU·LIVE·OUT·ALL·THE·LIES·YOU'RE·GIVEN·YOU'RE·TOO·SCARED·TO·FACE·YOURSELF.
YOU'RE·TOO·SCARED·TO·FACE·YOURSELF·SO·YOU'RE·TOO·SCARED·TO·PLEASE·YOURSELF.
LIVING·IN·YOUR·DREAMWORLD·IS·NOTHING·BUT·A·NIGHTMARE
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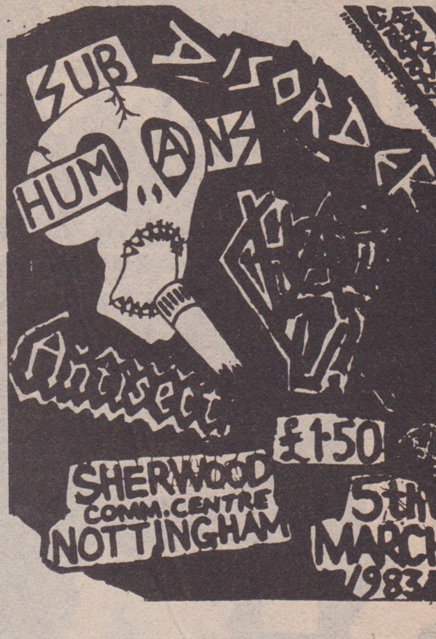
SUB HUMANS
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5th MARCH 1983

The SUBHUMANS are from Wiltshire, and have several EP's and an Lp out on Spiderleg Records. This interview comes to us from Kalv of Moral Danger zine-48 Chetwynd Rd, Chilwell, Nottingham, England. The answers are by lead singer Dick.

MRR-does Trotsky ever get any hassle for being himself, instead of conforming inside the punk 'uniform' boundary as you and the others do?

D-Trotsky gets surprisingly little hassle, which is great cos it shows that people are becoming less narrow-minded. The rest of us are hardly your "hardcore image" punks anyway. we just dress how we feel in what we can afford.

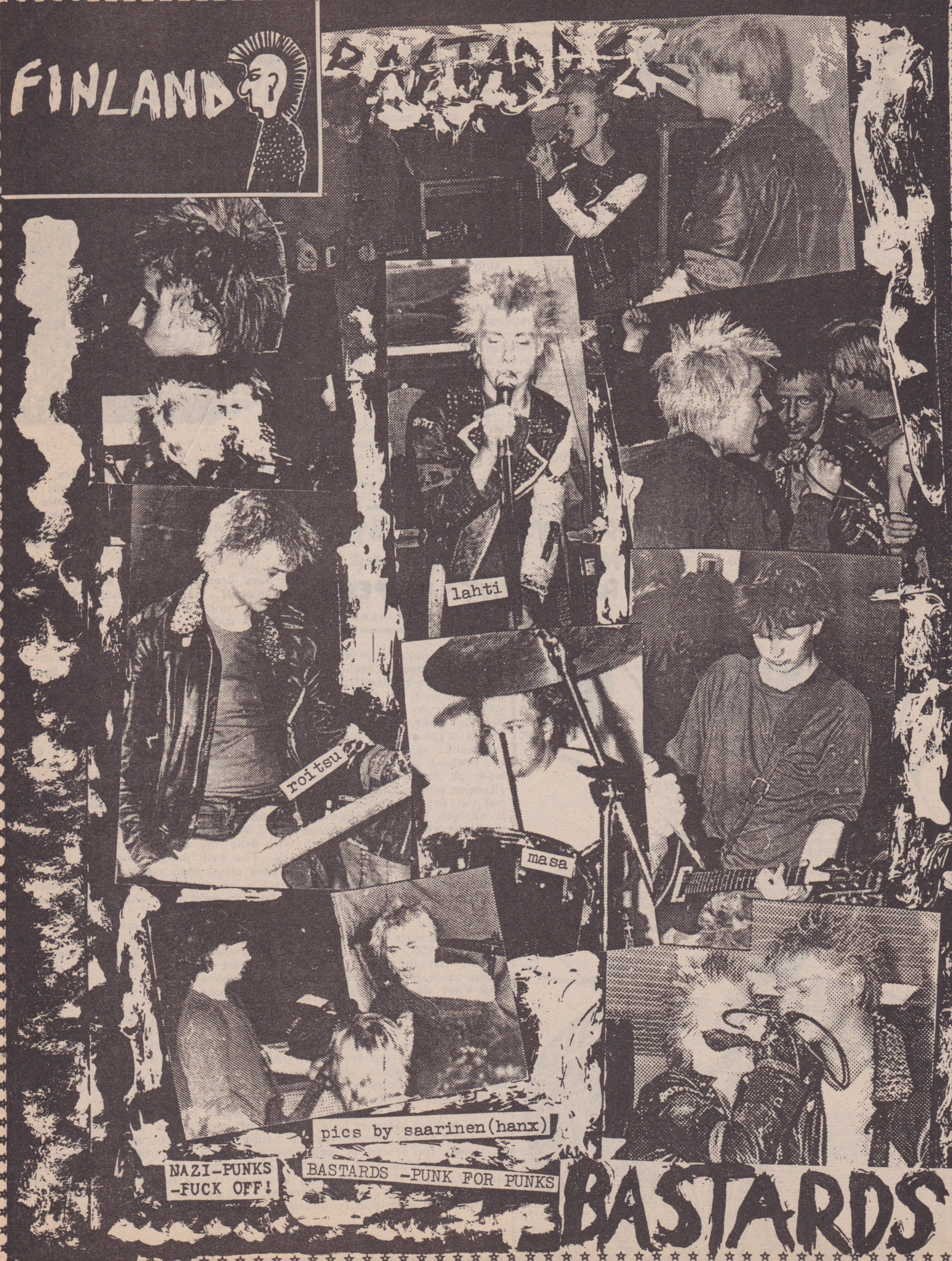
MRR-What do you think of the present punk movement compared to previous ones/did any bands influence you in any way?

D-The original punk outburst was devastating in its impact, socially and miusically. Musically it produced alot of superb songs, much more than the present majority of punk bands who seem content to relax on a static layer of thrash. Much of the originality and threat has disappeared in a situation where bands play safe to gain a record deal! Record companies put out any old dross in the name of punk, safe in the assumption that it will sell because people have become used to dross and buy it cos the capitalist record market presents no better punk alternative. Hence the indie labels. The really small ones take the chances and risks in the attempt to promote unheard bands. The main progression from '77 to'82 is in some of the lyrics and attitudes concerning realities like war, the government, the treatment of anarchy as a lifestyle, not a catchword, the caring attitudes of the bands towards each other and their audience-two sets of punk attitudes existing seperately; "destruction and creation" and "violence and peace"! Not so much a punk movement as a punk experience. Influences range from RUTS to RUSH, along with Zappa, CRASS, SLITS, and so on. But whatever our favorite noises are, we try not to let it influence the noise we make, rather striving to create ideas from our own heads, not someone elses.

MRR-What do you think of the punk cliche/do you think it will ever achieve anything?

D-It's only NME that says it's a cliche, and it's only Garry Bushell that can't make up his fuckin' mind! There is no uniform unless you want there to be one. It's the attitudes, the way you think that counts. Too many people are out to exploit the punks; the clothes shops, the record companies, managers, agencies, promoters.. It's all crap designed to reduce the individual to a part of a so-called alternative culture. There's nothing alternative in being part of their fuckin business. The real alternative is the rejection of other peoples morals/oppression..Punk is not a fashion parade, it's a state of mind-prove you exist! Achieve change? Change the system? I doubt it-let's get realistic. to change anything, you've got to work from the inside, not from the outside; but punk's more intelligent attitudes are leading a lot of people to a better state of mind. If nothing else, above all, punk has given alot of people satisfaction, unity, and enjoyment, as well as creating a feeling of strength and individuality where there was none before.

FINLAND


BASTARDS
lahti
roitsu
masa

pics by saarinen(hanx)

NAZI-PUNKS
-FUCK OFF!

BASTARDS -PUNK FOR PUNKS

BASTARDS

hard core

BASTARDS

INFORMATION

written by

rike 15.1.1983

THE BEGINNING OF THE END

a riot/in the downtown/a lot of cops/and teargas in the air/
the army/patrolling in the streets/the state of war/
has been declared in the country/
an old soldier/thinks it's allright/the more people are killed/
the more heroes will be made// (c/o Bastards 82)

hanx to juki for translating the lyrics

WITH CHRIST ALWAYS ALONE

IF YOU'RE A FASCIST YOU ARE NOT A PUNK, IF YOU'RE A PUNK I HOPE YOU ARE NOT A FASCIST

Before The BASTARDS there was a band called ANTIKEHO that played punk a bit like the Exploited. The line-up was:

Masa - vocals
Rike - guitar
Sid - bass
Olli - drums

In the summer 1981 the band broke up because of some problems with the drummer.

In august 81 the BASTARDS was formed by Rike, Masa and Sid. Rike played guitar, Masa the drums and and Sid the bass and screamed. The Bastards was without a bassplayer until December, when Roitsu was found in the UK Subs-concert. The first real line-up was:

Sid - vocals
Rike - guitar
Roitsu - bass
Masa - drums

Winter 82 was spent rehearsing and making **songs**. In the spring
Mr. Wilenius from Propaganda-records (An **independent** finnish record
label specialised on hardcore punk and 'Appendix') contacted the
BASTARDS. He asked if the BASTARDS were interested in doing an
EP and then in June BASTARDS went to studio to record the debyt EP
"The world burns to death" and 5 tracks for Propaganda compilation
album. EP has sold 1500 copies which is very large amount here.
(Also sold to Sweden, West-Germany, Holland, GB, USA, Brazil etc.)
EP has also been played on the radio and has also been noticed
for example in US alternative charts. And even one national news-
paper wrote in dec 82 a large interview about BASTARDS

The first gig was in june 82, which was the only one with Sid on vocals. After that **Sid** was replaced with Lahti, who happened to be even better than Sid, although Sid sings very good on the record. Sid played rhythm guitar still on the second gig and then quitted. Now he's the guitarist in KAAOS.

BASTARDS has had 10 gigs, of which some three have been good.
The gigs have been all around Finland, one in Oulu that is near the
polar circle. The "fans" travel all around Finland with the band.
In dec 82 the BASTARDS **were** in studio and recorded some tracks
for the 2nd Propaganda-compilation. Songs are better than before.
One of them, "Lopun alku"("The beginning of the end"), is one of
the best songs ever done.

BASTARDS are going to make an album in the spring **83** on Propaganda-records.

BASTARDS are: Lahti(17), unemployed - vocals
Rike(18), at school - guitar
Roitsu(18), at school - bass
Masa(18), at school - drums

NEVER GIVE UP !

the BASTARDS-story continues

BASTARDS

PROTEST

And now an interview done by the editor of "Action directe"-magazine.

Q: How do you describe your music?
A: It's hard core punk with great vocal melodies.
Q: How do you write your lyrics?
A: With pen, of course. They come from everything that happens
around us or if we see something on TV and we want to say
something about it.

Q: What is the difference between the old and the new Bastards?
(New singer)
A: Lahti has brought power and routine with him...especially on the
gigs...the tracks are more diversified now.

Q: How did Sid influence the band?
A: He left some lyrics and tunes behind him...a nice guy.
Q: By whom are you influenced?
A: Finland: In the beginning Kaaos.Now...well...we don't have
any idols...kaaos,riistetyt,lama are good.
Abroad:Discharge,Disorder,G.B.H., DK,U.K. SUBS.

Q: What do you think about the finnish punk movement?
A: It works in small groups but finnish punk is the best in the world.
Q: What do you think about the critic about your appearence,Masa
and Rike(They don't look like hard core)?
A: We don't fuckin' care.It's not important what you look like but
what you think and do.

Q: War,Politics,Police,Finland skins,anarchy?
A: -People should wake up and see the realities of arms race
-Politicans do it only for money, not for people
-The police is needed to control the traffic, crimes etc but
we don't accept them carrying guns
-There are some skins here who pretend to be nazis, it's just a
fashion here
-Anarchy won't work in the real reality. We believe in "self-
anarchy".

Q: Your relations with the other finnish bands?
A: Kaaos and Riistetyt are our best friends
Q: Crass-Exploited-crisis?
A: Roitsu stands for Crass.
Q: Do you think you are true punks as a band?
A: Who is a true punk? Are you? We don't give a fuck if people
think we are true or not. Everybody must have the right to decide
what he thinks is "true and real". BE YOURSELVES.!

RELIGION'S A DELUSION NOT A SOLUTION

WE WANT TO GROW UP NOT TO BLOW UP

PROTEST NOW WHEN YOU'RE STILL ALIVE!

for more information write to
RISTO JOKELA(=RIKE)
NÄSILINNANKATU 24 C 16
33210 TAMPERE 21 FINLAND
(please,include I.R.C.if you want an answer.)

FOR SALE: pictures, 4 pics/10 marks
cassettes(C-60) 15 marks
(including p&p)

BASTARDS WOULD LIKE TO THANK ALL YOU WHO HAVE WRITTEN TO US FROM SEVERAL COUNTRIES, ESPECIALLY MATS(sweden),KARL-HEINZ(west-germany),PAUL(holland),GRANNY,MIDDIE(UK), CLENIRA,DIRCE,MARCOS(brazil)
+ SPECIAL THANKS TO SID SALMINEN FOR TYPEWRITING THIS.

BASTARDS + other finnish hard core records
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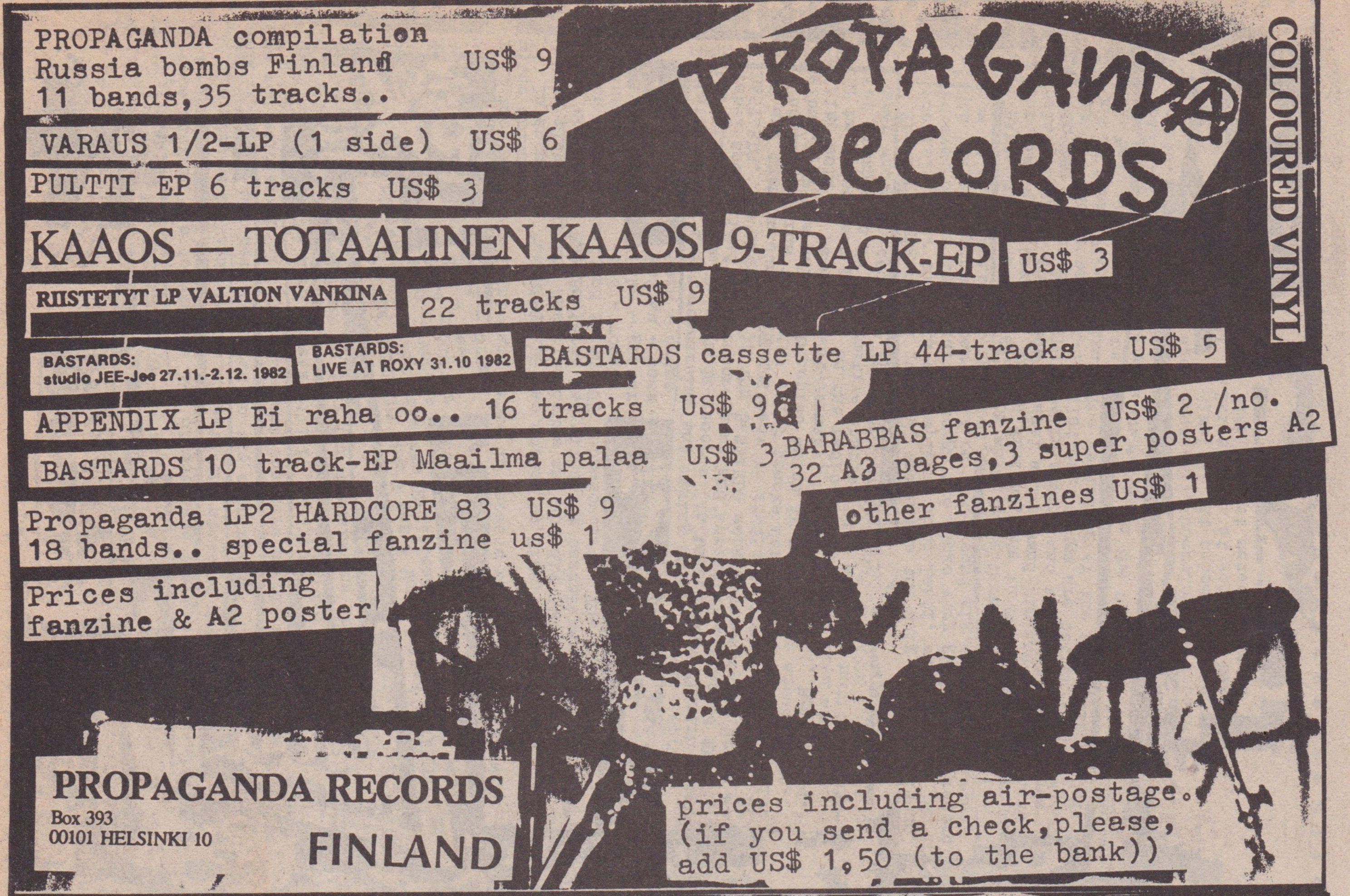
BASTARDS: MUSIC -NOT NOISE

the end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BASTARDS: LIVE AT ROXY 31.10 1982
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other fanzines US$ 1

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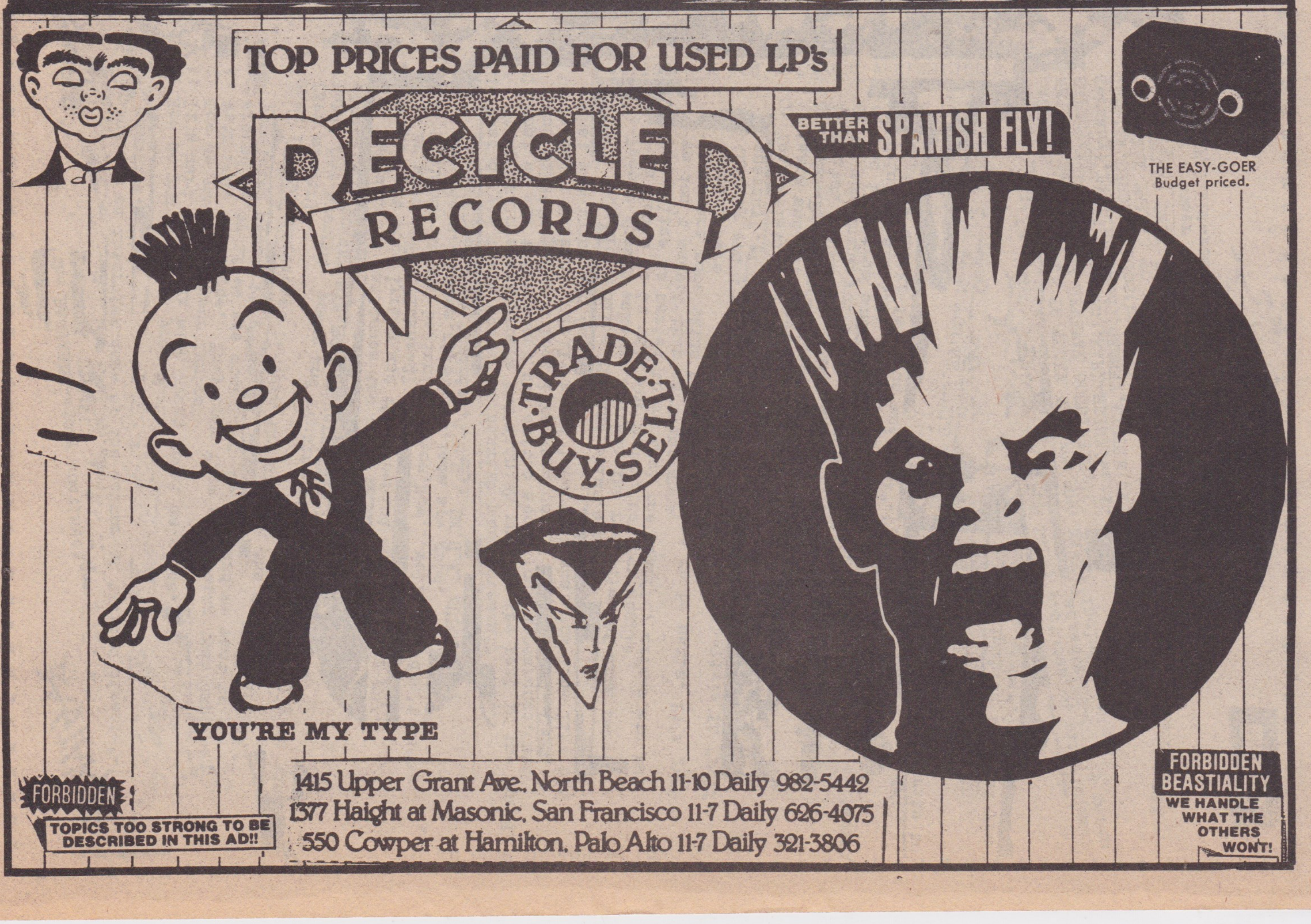
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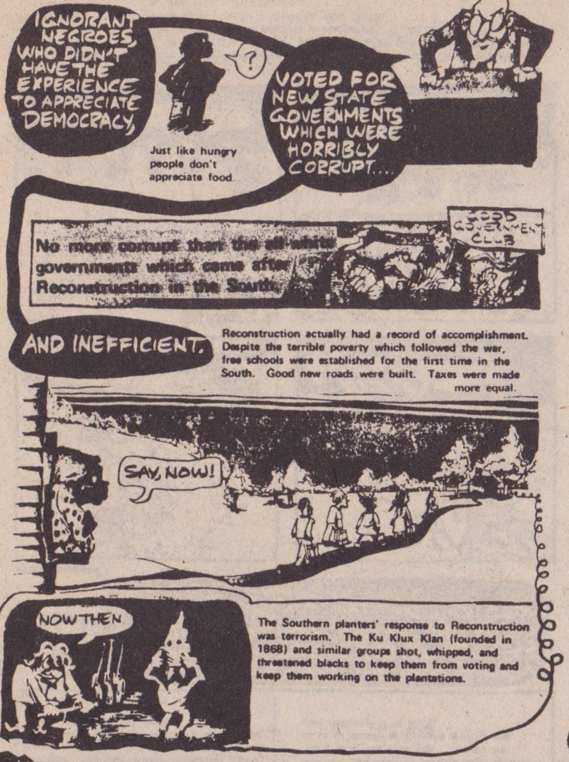
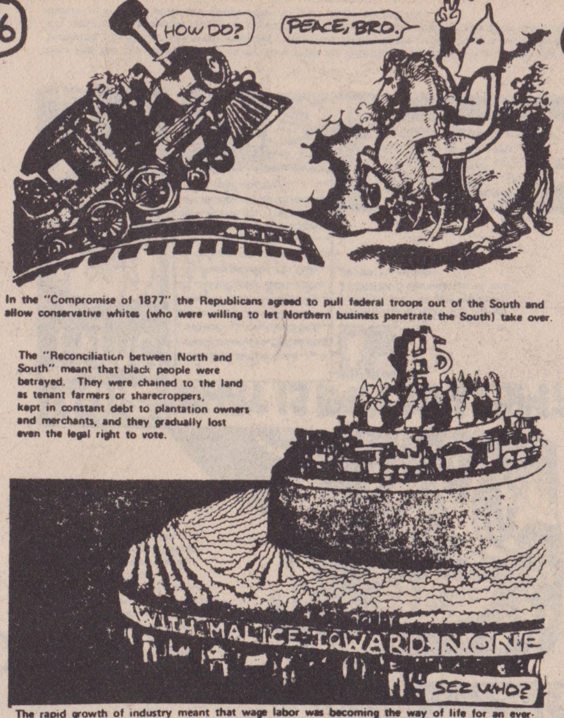
thanks to N. Thorlelson and J. O'Brien


25
IGNORANT NEGROES, WHO DIDN'T HAVE THE EXPERIENCE TO APPRECIATE DEMOCRACY,
?
Just like hungry people don't appreciate food.
VOTED FOR NEW STATE GOVERNMENTS WHICH WERE HORRIBLY CORRUPT...
GOOD GOVERNMENT CLUB
AND INEFFICIENT.
SAY, NOW!
NOW THEN

No more corrupt than the all-white governments which came after Reconstruction in the South.

Reconstruction actually had a record of accomplishment. Despite the terrible poverty which followed the war, free schools were established for the first time in the South. Good new roads were built. Taxes were made more equal.

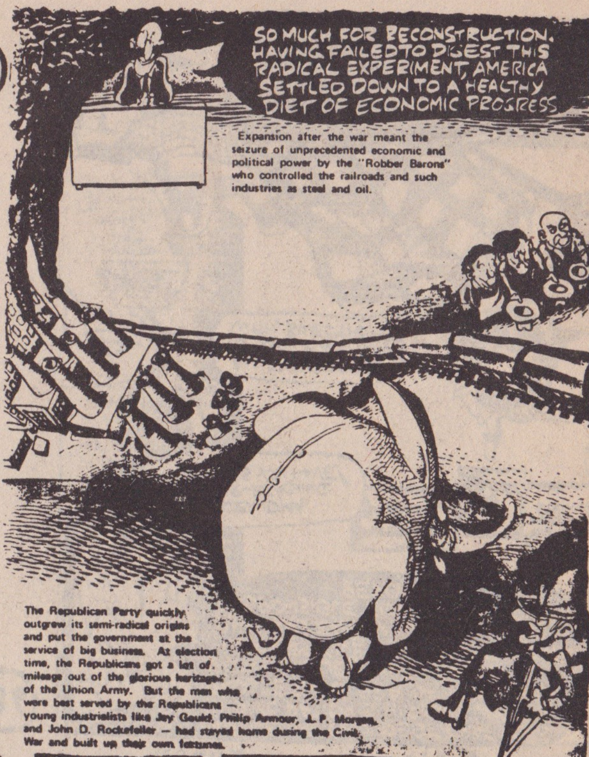
The Southern planters' response to Reconstruction was terrorism. The Ku Klux Klan (founded in 1868) and similar groups shot, whipped, and threatened blacks to keep them from voting and keep them working on the plantations.


26
HOW DO?
PEACE, BRO.
WITH MALICE TOWARD NONE
SEZ WHO?

In the "Compromise of 1877" the Republicans agreed to pull federal troops out of the South and allow conservative whites (who were willing to let Northern business penetrate the South) take over.

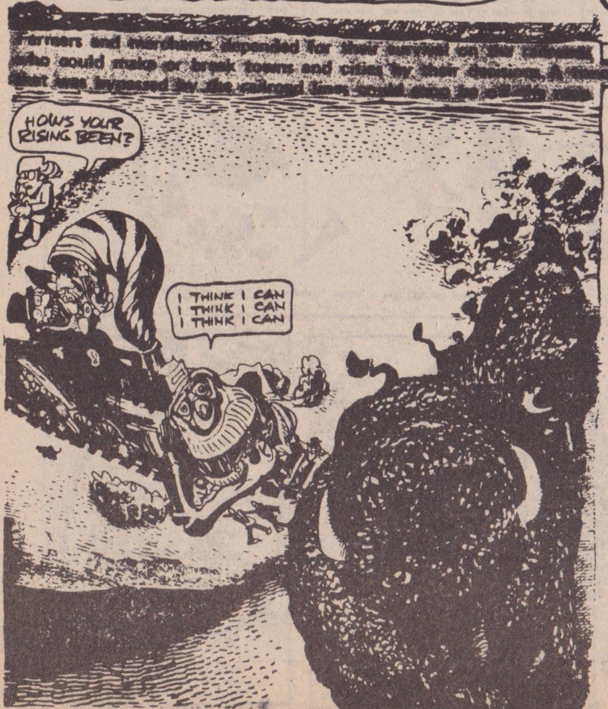
The "Reconciliation between North and South" meant that black people were betrayed. They were chained to the land as tenant farmers or sharecroppers, kept in constant debt to plantation owners and merchants, and they gradually lost even the legal right to vote.

The rapid growth of industry meant that wage labor was becoming the way of life for an ever-greater part of the American people.

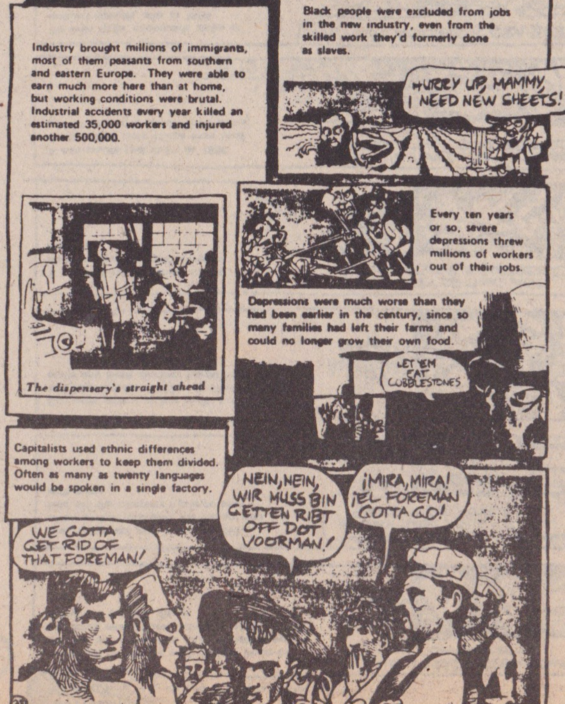

27
SO MUCH FOR RECONSTRUCTION. HAVING FAILED TO DIGEST THIS RADICAL EXPERIMENT, AMERICA SETTLED DOWN TO A HEALTHY DIET OF ECONOMIC PROGRESS

Expansion after the war meant the seizure of unprecedented economic and political power by the "Robber Barons" who controlled the railroads and such industries as steel and oil.

The Republican Party quickly outgrew its semi-radical origins and put the government at the service of big business. At election time, the Republicans got a lot of mileage out of the glorious heritage of the Union Army. But the men who were best served by the Republicans — young industrialists like Jay Gould, Philip Armour, J. P. Morgan, and John D. Rockefeller — had stayed home during the Civil War and built up their own fortunes.


28
HOW'S YOUR RISING BEEN?
I THINK I CAN
I THINK I CAN
I THINK I CAN

Farmers and merchants depended for their survival on the railroads, who could make or break towns and cities by their decisions. A town that was bypassed by the railroad lines would soon be [illegible]


29
HURRY UP, MAMMY, I NEED NEW SHEETS!
The dispensary's straight ahead.
LET 'EM EAT CUBBLESTONES
WE GOTTA GET RID OF THAT FOREMAN!
NEIN, NEIN, WIR MUSS BIN GETTEN RIBT OFF DOT VOORMAN!
¡MIRA, MIRA! ¡EL FOREMAN GOTTA GO!

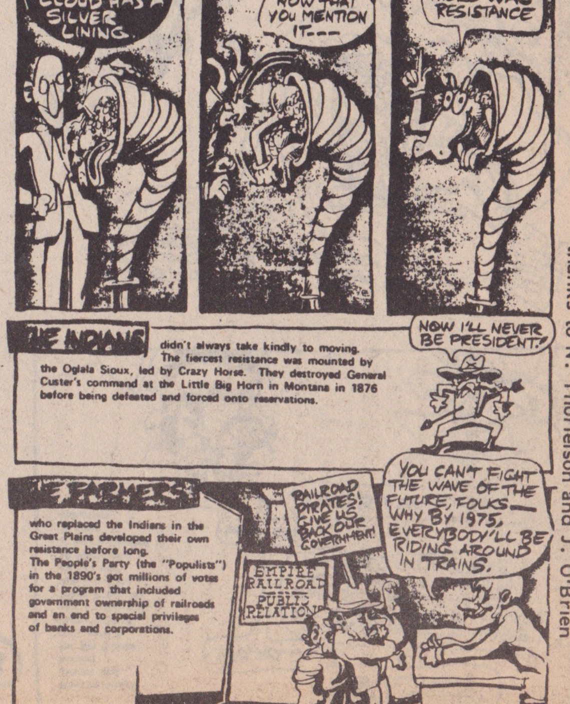
Industry brought millions of immigrants, most of them peasants from southern and eastern Europe. They were able to earn much more here than at home, but working conditions were brutal. Industrial accidents every year killed an estimated 35,000 workers and injured another 500,000.

Black people were excluded from jobs in the new industry, even from the skilled work they'd formerly done as slaves.

Every ten years or so, severe depressions threw millions of workers out of their jobs.

Depressions were much worse than they had been earlier in the century, since so many families had left their farms and could no longer grow their own food.

Capitalists used ethnic differences among workers to keep them divided. Often as many as twenty languages would be spoken in a single factory.

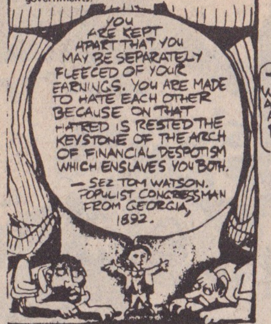

30
WELL, EVERY CLOUD HAS A SILVER LINING.
YES, NOW THAT YOU MENTION IT---
THERE WAS RESISTANCE
NOW I'LL NEVER BE PRESIDENT.
RAILROAD PIRATES! GIVE US BACK OUR GOVERNMENT!
YOU CAN'T FIGHT THE WAVE OF THE FUTURE, FOLKS — WHY BY 1975, EVERYBODY'LL BE RIDING AROUND IN TRAINS.
EMPIRE RAILROAD PUBLIC RELATIONS

THE INDIANS didn't always take kindly to moving. The fiercest resistance was mounted by the Oglala Sioux, led by Crazy Horse. They destroyed General Custer's command at the Little Big Horn in Montana in 1876 before being defeated and forced onto reservations.

THE FARMERS who replaced the Indians in the Great Plains developed their own resistance before long. The People's Party (the "Populists") in the 1890's got millions of votes for a program that included government ownership of railroads and an end to special privileges of banks and corporations.

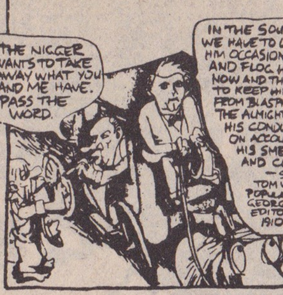
(31)

Populists in the South united poor blacks and whites against the business interests that dominated the state governments.

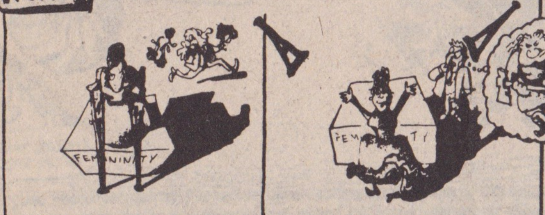

YOU ARE KEPT APART THAT YOU MAY BE SEPARATELY FLEECED OF YOUR EARNINGS. YOU ARE MADE TO HATE EACH OTHER BECAUSE ON THAT HATRED IS RESTED THE KEYSTONE OF THE ARCH OF FINANCIAL DESPOTISM WHICH ENSLAVES YOU BOTH.
— SEZ TOM WATSON, POPULIST CONGRESSMAN FROM GEORGIA, 1892.

But racism proved too strong. By 1900, many whites who had supported Populism joined with conservatives to deprive blacks of the right to vote. Elaborate "Jim Crow" laws provided for the segregation of blacks from whites in all areas of public life.

(32)


THE NIGGER WANTS TO TAKE AWAY WHAT YOU AND ME HAVE. PASS THE WORD.
IN THE SOUTH, WE HAVE TO LYNCH HIM OCCASIONALLY AND FLOG HIM NOW AND THEN, TO KEEP HIM FROM BLASPHEMING THE ALMIGHTY, BY HIS CONDUCT, ON ACCOUNT OF HIS SMELL AND COLOR. — SEZ TOM WATSON, POPULAR GEORGIA EDITOR, 1910

WOMEN picked up the struggle for equality where it had left off during the Civil War.

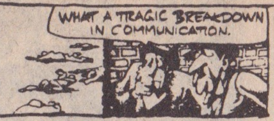

FEMININITY
FEMININITY

In the eyes of the law, women were in a state of abject dependence – especially in the East. Married women could not sign contracts without their husbands' consent in many states and could not even keep their own earnings if they worked.

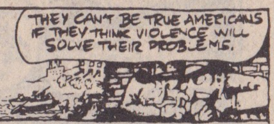
Gradually women won an end to these restrictions. The major battle, however, was over the right to vote, a demand first raised after the Civil War. It was the focus of continual struggle until it was won nationwide in 1920.

WORKERS engaged in massive strikes, such as:

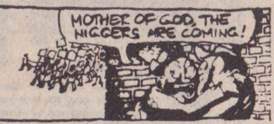
A walkout of railroad workers over much of the East and Midwest in 1877, in which over a hundred workers were killed by state militia and the U.S. Army;


WHAT A TRAGIC BREAKDOWN IN COMMUNICATION.

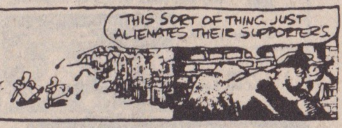
The Homestead steel strike in 1892, when workers occupied the factory and held off the company's private army with guns;


THEY CAN'T BE TRUE AMERICANS IF THEY THINK VIOLENCE WILL SOLVE THEIR PROBLEMS.

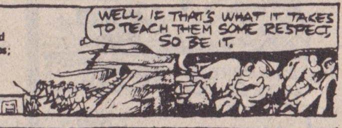
City-wide general strikes in St. Louis (1877) and New Orleans (1892). In New Orleans, white and black workers fought together;


MOTHER OF GOD, THE NIGGERS ARE COMING!

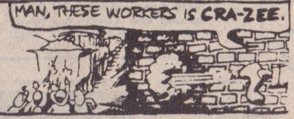
A series of violent strikes in the silver, copper, and gold mines of the West;


THIS SORT OF THING JUST ALIENATES THEIR SUPPORTERS.

A nationwide coal strike in 1894, during which state militia were used against strikers in six different states;

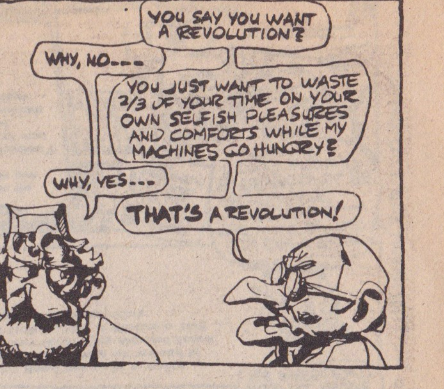

WELL, IF THAT'S WHAT IT TAKES TO TEACH THEM SOME RESPECT, SO BE IT.

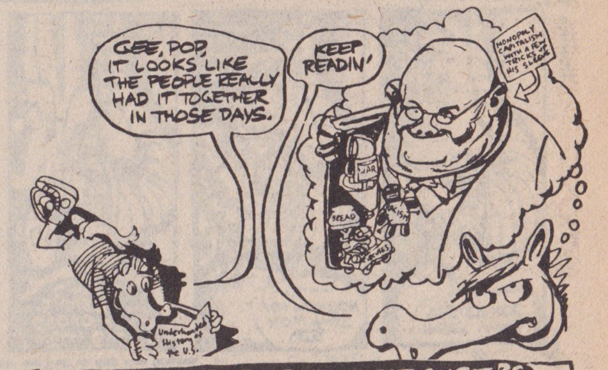
An even larger nationwide strike of railroad workers, also in 1894, in solidarity with striking workers at the Pullman Sleeping Car Company.


MAN, THESE WORKERS IS CRA-ZEE.

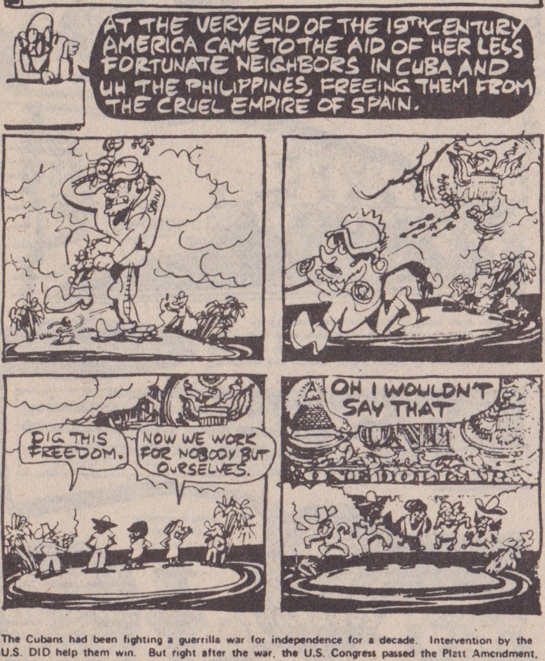
(33)

Workers fought longest and hardest for the 8-hour day, with a higher rate of pay for overtime. While it was an uphill battle, by the end of World War I it had succeeded in most industries.


YOU SAY YOU WANT A REVOLUTION?
WHY, NO...
YOU JUST WANT TO WASTE 2/3 OF YOUR TIME ON YOUR OWN SELFISH PLEASURES AND COMFORTS WHILE MY MACHINES GO HUNGRY?
WHY, YES...
THAT'S A REVOLUTION!


GEE, POP, IT LOOKS LIKE THE PEOPLE REALLY HAD IT TOGETHER IN THOSE DAYS.
KEEP READIN'
MONOPOLY CAPITALISM WITH A FEW TRICKS UP HIS SLEEVE
WAR
BREAD
RACISM
BOSSES
Underhanded History of the U.S.

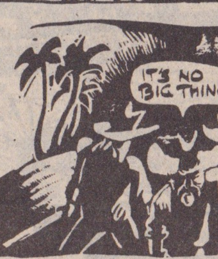
(34)

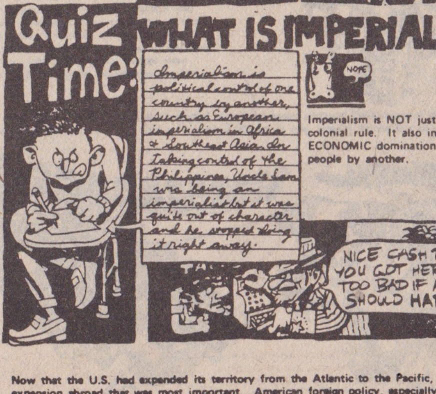

AT THE VERY END OF THE 19TH CENTURY AMERICA CAME TO THE AID OF HER LESS FORTUNATE NEIGHBORS IN CUBA AND UH THE PHILIPPINES, FREEING THEM FROM THE CRUEL EMPIRE OF SPAIN.
SPAIN
DIG THIS FREEDOM.
NOW WE WORK FOR NOBODY BUT OURSELVES.
OH I WOULDN'T SAY THAT

The Cubans had been fighting a guerrilla war for independence for a decade. Intervention by the U.S. DID help them win. But right after the war, the U.S. Congress passed the Platt Amendment, which said the U.S. could intervene in Cuba anytime it wanted to. It did so repeatedly, whenever U.S. businessmen in Cuba smelled a threat to their profits.

(35)

As for the Filipinos, they were fighting the Spanish and – because the Spanish were pinned down by the Cubans – they were winning. U.S. intervention in the Philippines was for the purpose of conquest. It took 50,000 troops and continuous atrocities against civilians to establish American control of the Philippines.


IT'S NO BIG THING.


Quiz Time: WHAT IS IMPERIALISM?
NOPE
NICE CASH REGISTER YOU GOT HERE, NEIGHBOR. TOO BAD IF ANYTHING SHOULD HAPPEN TO IT.

Imperialism is political control of one country by another, such as European imperialism in Africa & Southeast Asia. In taking control of the Philippines, Uncle Sam was being an imperialist but it was quite out of character and he stopped doing it right away.

Imperialism is NOT just formal colonial rule. It also includes ECONOMIC domination of one people by another.

Now that the U.S. had expanded its territory from the Atlantic to the Pacific, it was economic expansion abroad that was most important. American foreign policy, especially in Latin America, was designed to guarantee that other countries would buy American products and allow American companies to make profitable investments and grab cheap raw materials.

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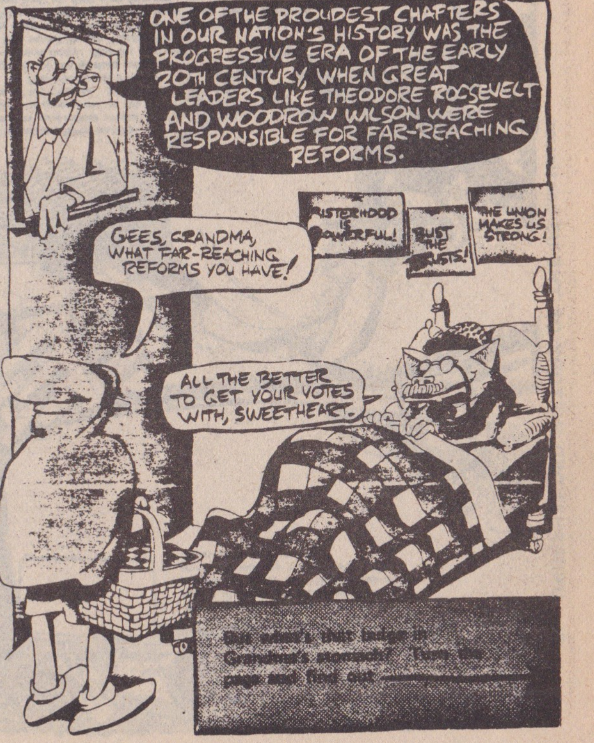
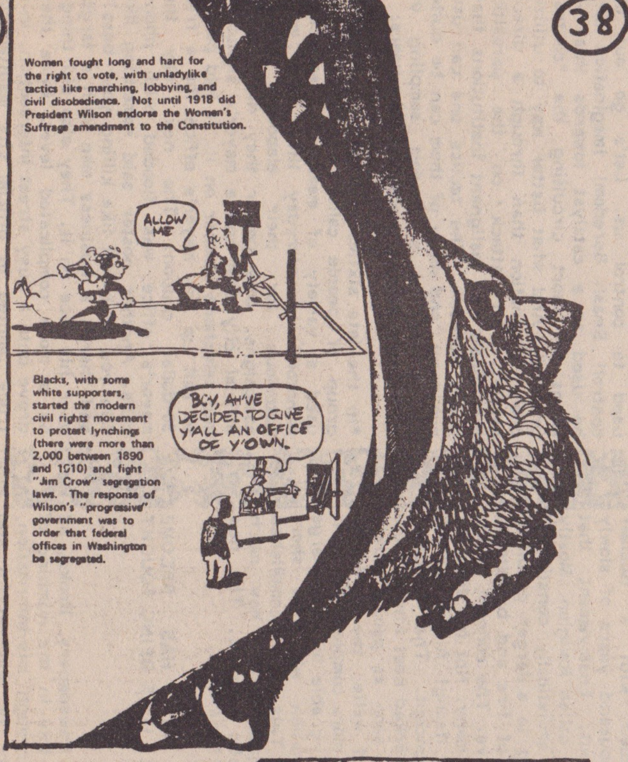

ONE OF THE PROUDEST CHAPTERS IN OUR NATION'S HISTORY WAS THE PROGRESSIVE ERA OF THE EARLY 20TH CENTURY, WHEN GREAT LEADERS LIKE THEODORE ROOSEVELT AND WOODROW WILSON WERE RESPONSIBLE FOR FAR-REACHING REFORMS.
SISTERHOOD IS POWERFUL!
BUST THE TRUSTS!
THE UNION MAKES US STRONG!
GEES, GRANDMA, WHAT FAR-REACHING REFORMS YOU HAVE!
ALL THE BETTER TO GET YOUR VOTES WITH, SWEETHEART.
But what's that bulge in Grandma's stomach? Turn the page and find out ———

(37)


ALLOW ME
BOY, AH'VE DECIDED TO GIVE Y'ALL AN OFFICE OF Y'OWN.

Women fought long and hard for the right to vote, with unladylike tactics like marching, lobbying, and civil disobedience. Not until 1918 did President Wilson endorse the Women's Suffrage amendment to the Constitution.

Blacks, with some white supporters, started the modern civil rights movement to protest lynchings (there were more than 2,000 between 1890 and 1910) and fight "Jim Crow" segregation laws. The response of Wilson's "progressive" government was to order that federal offices in Washington be segregated.

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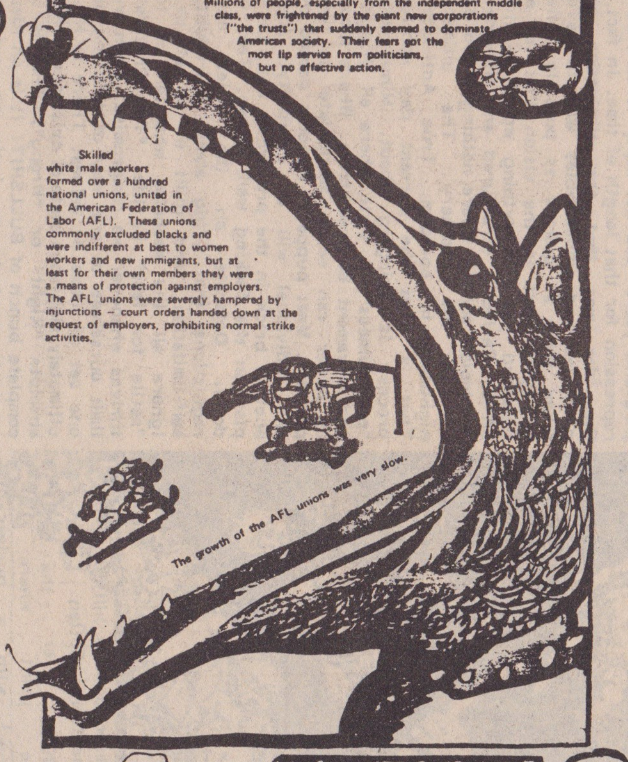

Millions of people, especially from the independent middle class, were frightened by the giant new corporations ("the trusts") that suddenly seemed to dominate American society. Their fears got the most lip service from politicians, but no effective action.

Skilled white male workers formed over a hundred national unions, united in the American Federation of Labor (AFL). These unions commonly excluded blacks and were indifferent at best to women workers and new immigrants, but at least for their own members they were a means of protection against employers. The AFL unions were severely hampered by injunctions – court orders handed down at the request of employers, prohibiting normal strike activities.

The growth of the AFL unions was very slow.

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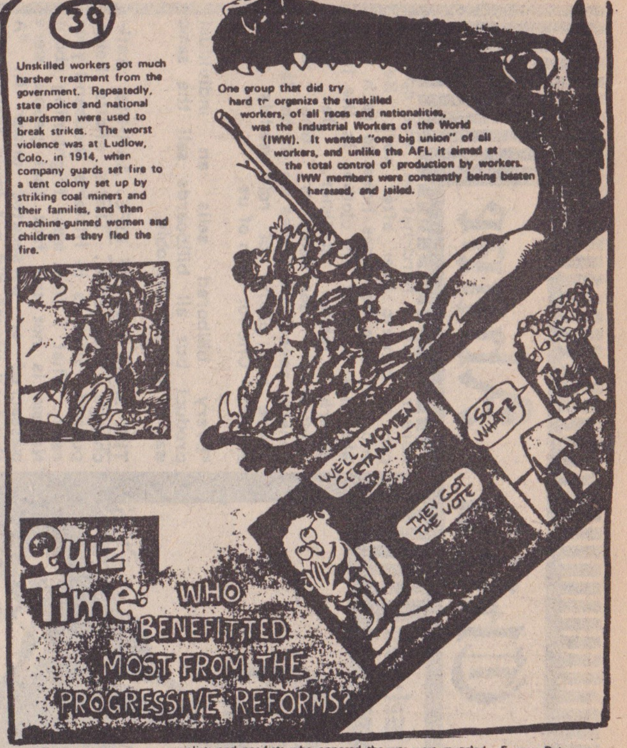
WELL WOMEN CERTAINLY–
SO WHAT?
THEY GOT THE VOTE
Quiz Time: WHO BENEFITTED MOST FROM THE PROGRESSIVE REFORMS?

Unskilled workers got much harsher treatment from the government. Repeatedly, state police and national guardsmen were used to break strikes. The worst violence was at Ludlow, Colo., in 1914, when company guards set fire to a tent colony set up by striking coal miners and their families, and then machine-gunned women and children as they fled the fire.

One group that did try hard to organize the unskilled workers, of all races and nationalities, was the Industrial Workers of the World (IWW). It wanted "one big union" of all workers, and unlike the AFL it aimed at the total control of production by workers. IWW members were constantly being beaten harassed, and jailed.

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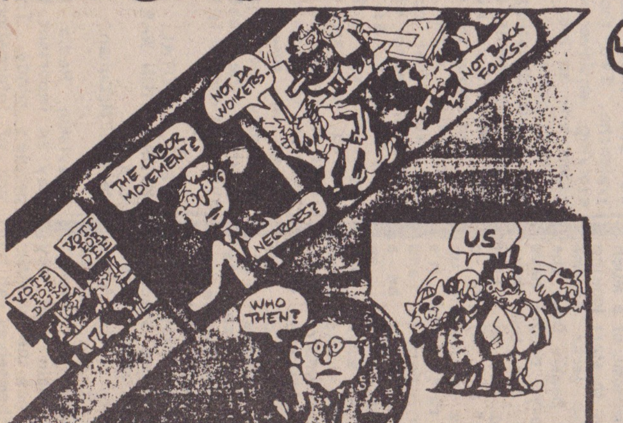
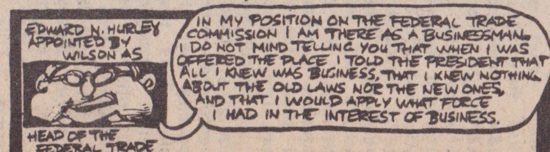
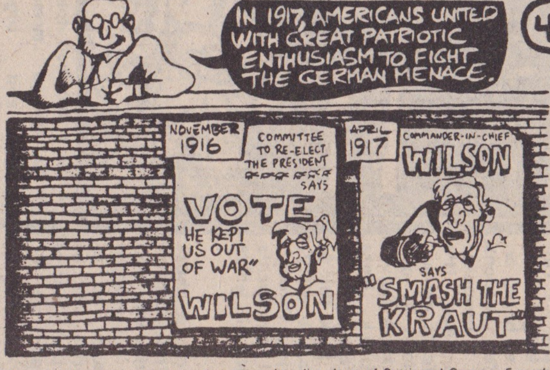

NOT BLACK FOLKS.
NOT DA WOIKERS.
THE LABOR MOVEMENT?
NEGROES?
VOTE FOR DEBS
VOTE FOR DEBS
US
WHO THEN?

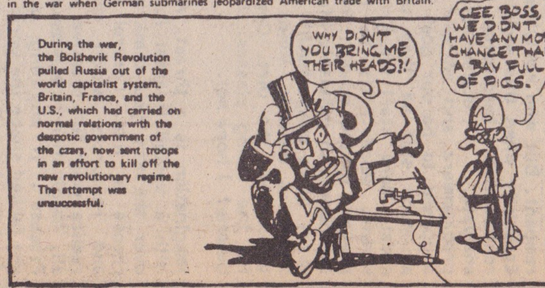
After all the dust had settled, the big corporations were doing better than ever. The new regulatory agencies came to rely on "experts" in deciding what rules to lay down, and these "experts" generally came from the big corporations themselves. The losers in this arrangement were the smaller companies (sometimes) and the consumers (just about always).


EDWARD N. HURLEY APPOINTED BY WILSON AS
HEAD OF THE FEDERAL TRADE COMMISSION
IN MY POSITION ON THE FEDERAL TRADE COMMISSION I AM THERE AS A BUSINESSMAN. I DO NOT MIND TELLING YOU THAT WHEN I WAS OFFERED THE PLACE I TOLD THE PRESIDENT THAT ALL I KNEW WAS BUSINESS, THAT I KNEW NOTHING ABOUT THE OLD LAWS NOR THE NEW ONES, AND THAT I WOULD APPLY WHAT FORCE I HAD IN THE INTEREST OF BUSINESS.

(41)


IN 1917, AMERICANS UNITED WITH GREAT PATRIOTIC ENTHUSIASM TO FIGHT THE GERMAN MENACE.
NOVEMBER 1916
COMMITTEE TO RE-ELECT THE PRESIDENT SAYS
VOTE "HE KEPT US OUT OF WAR" WILSON
APRIL 1917
COMMANDER-IN-CHIEF WILSON SAYS "SMASH THE KRAUT"

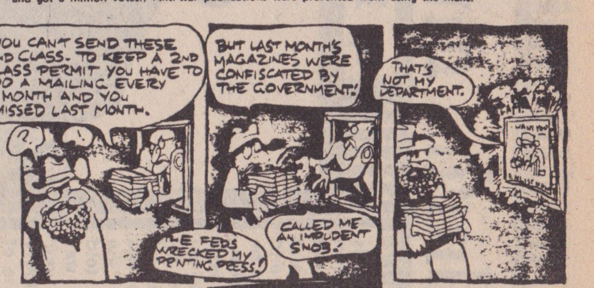
World War I was, above all, a struggle between the ruling classes of Britain and Germany, Europe's two leading capitalist nations. Ordinary Americans had no stake in the outcome, but American banks and corporations had a great many ties to the British economy. The U.S. finally intervened in the war when German submarines jeopardized American trade with Britain.

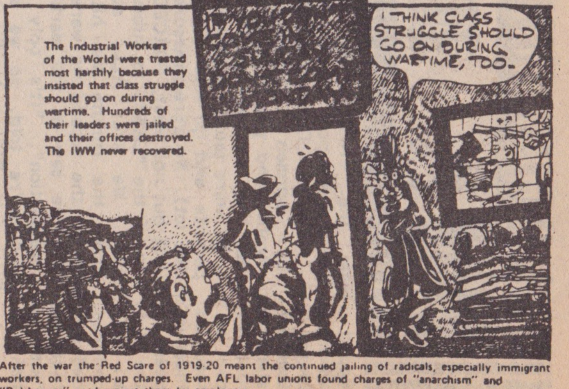

WHY DIDN'T YOU BRING ME THEIR HEADS?!
GEE BOSS, WE DONT HAVE ANY MORE CHANCE THAN A BAY FULL OF PIGS.

During the war, the Bolshevik Revolution pulled Russia out of the world capitalist system. Britain, France, and the U.S., which had carried on normal relations with the despotic government of the czars, now sent troops in an effort to kill off the new revolutionary regime. The attempt was unsuccessful.

(42)

Once we were at war, socialists and pacifists who opposed the war were muzzled. Eugene Debs was among the many who were jailed. (He ran for president in 1920, while still in Atlanta Penitentiary, and got a million votes.) Anti-war publications were prevented from using the mails.


YOU CAN'T SEND THESE 2ND CLASS. TO KEEP A 2ND CLASS PERMIT YOU HAVE TO DO A MAILING EVERY MONTH AND YOU MISSED LAST MONTH.
BUT LAST MONTH'S MAGAZINES WERE CONFISCATED BY THE GOVERNMENT!
THAT'S NOT MY DEPARTMENT.
THE FEDS WRECKED MY PRINTING PRESS!
CALLED ME AN INSOLENT SNOB!


I THINK CLASS STRUGGLE SHOULD GO ON DURING WARTIME, TOO.

The Industrial Workers of the World were treated most harshly because they insisted that class struggle should go on during wartime. Hundreds of their leaders were jailed and their offices destroyed. The IWW never recovered.

After the war the Red Scare of 1919-20 meant the continued jailing of radicals, especially immigrant workers, on trumped-up charges. Even AFL labor unions found charges of "anarchism" and "Bolshevism" used against them by employers.

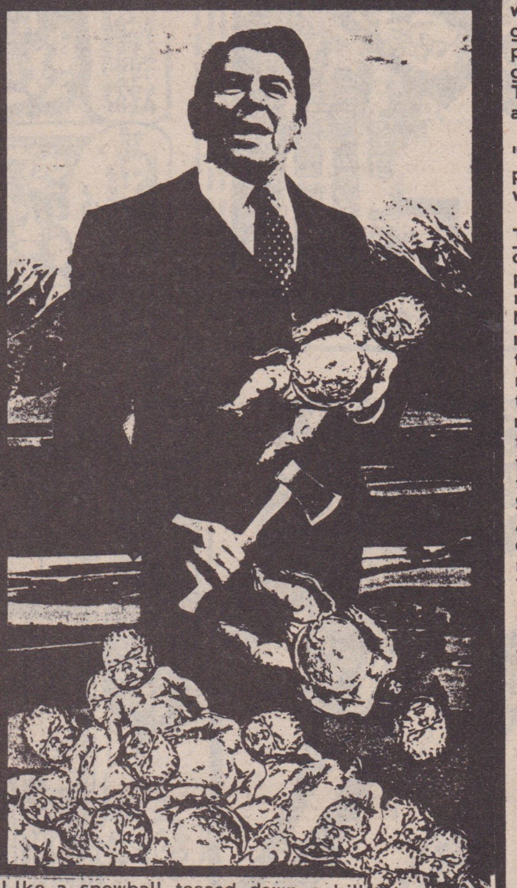
to be continued

A Word on Child Abuse

by Noisebush

Raped from the cradle. Our minds absorbed into the whirpool of scum known better as society. Community bound together by common interests and standards. Profits and power. Greed and lust. From day one, we were taught to be part of this. We were taught by television, teachers, parents and priests (the most hideous of the lot). We were pressured by peers, and last but not least, FORCED, by the slimy arm of the "LAW", to submit, if all else failed. We are, ALL, abused children. From the minute we hit the delivery room to the second we were told that something we saw in the dark was "just our imagination". "It's only your IMAGINATION" we're told, so we slowly learn to distrust it. This is by far one of the greatest forms of child abuse. Our imaginations flushed down the great American Sewer for the sake of "realism" in a culture where lies and hypocricy run rampant. But who really needs imagination? Especially when this society is so based on consumption. Imagination is for weapons analysts, economists, computer programmers and ad men. Con men. It's supposed to be our goal in life to devour as much shit as they can push in our midst. More Atari for X-mas. More Calvin Kleins. More 7-11s to the block. More prayers in the school, fewer abortions in the home. An inflatable lifesize fuck doll in every glove compartment. Devour & enjoy. Devour & destroy. Minds melting through torsos into the dirt. Cerebral sandwich's for the ruling classes. Is that all we've become? I hope not.

Imagination is a threat. A threat to those with a vested interest in control. Control over the way you think and the way you choose to live. Control over information and resources which can lead you to realize your full creative potential. Most of all, imagination is a menace to the "Control Process". If anything is responsible for the fucked shape the world is in, it's this. It goes beyond just greedy businessmen, aroused generals, corrupt politicians, or fascist cops. They are symptoms of a much larger disease. You've got to start looking deeper. What made these jerks become jerks? Well, much of it began from the cradle. Throughout history, people have been taught, from an early age, that there are rules one NEEDS to live by. That there is a definite "Right" and "Wrong", a black and white. As one is growing up this is constantly being re-enforced. It's re-enforced when your parents and teachers tell you it's kosher to be a politician, a doctor, a lawyer, an insurance salesman, etc. As soon as you tell them otherwise, you're looked down upon. It's re-enforced when you're beaten up at school because you look or think differently than the other kids. It's re-enforced when one watches T.V. programs that stereotype people and life-styles. This teaches us how people are "really" supposed to live and relate with each other, the corporate way. It's re-enforced with LABELS. Once everyone and everything has received a label (i.e., Hardcore, Skinhead, Valley girl, Artsy Fartsy, Stratight, etc.), it can then be placed in either the "Right" or "Wrong" category. This makes certain that any element of something that has the potential to make people think for themselves can be squashed like a dead bug. Programmed Instinct coupled with Kultural Pressure. And there you have it, "The Process".



Like a snowball tossed down a hill, it has gained momentum. Gotten bigger and bigger over the years, to the point where we are now faced with a nuclear avalanche. Two thousand years of slowly evolving enslavement. Enslavement that began with an idea called Religion. Mostly a small group of sadistically constipated individuals dictating to a larger group of people, by means of fire and brimstone, how they should live. The concept of the few controlling the many. Not too different from today, right? Wrong! All similarities end with that concept. The Religious system of control worked best when people were illiterate. As soon as people slowly began to read and write, the "process" evolved. It became more complex. Today it relies on people being able to digest large amounts of information within a short period of time. This is accomplished reasonably well, judging by how much television the public watches. The new system of control is the MEDIA.

"REAL, TOTAL WAR HAS BECOME INFORMATION WAR. IT IS BEING FOUGHT NOW."
Marshall McLuhan

Television, Radio, Newspapers, Books, all play an important role in the numbing of people's minds. Through mis-information, lack of information, or the careful and subtle use of it, we are manipulated. Led onto a treadmill of boredom and mundane living. Be the hard working construction worker, with a hard-hat on, who opens a can of generic beer after work. Be the anorexic wife he comes home to each day, who cleans all of his clothes in the latest generic fabric softener. Be their punkrocker son/daughter who takes generic speed and pukes on lil old ladies. There are plenty of role models going around. One for each of us.

"Every billborad sells an individual product but all billboards sell the same way of life."Aaron Noble

THE SAME WAY OF LIFE. Anti-life. Anti-change. Stagnation. That's what's being pushed. Just as in Hitler's thousand-year reich. What I find most frightening about Nazism is not the fact that people were massacred or persecuted under it. "A thousand years" did not imply torture and repression for that length of time. In fact, the idea was that the elimination of minorities and undesirables was to have taken place as quickly as possible. The terrifying part is the vision that for a thousand years everything would be the SAME! Perfectly structured and Nirvana. A utopian society where nothing would be out of the ordinary. The ultimate nightmare in boredom. True Anti-Life. That is what the current day control process is bringing about. Minus the "peacefulness". A state where all thought and movement is predictable. Where those in power can easily manipulate us like puppets. Meat puppets. Puppets devoid of any individual will or creativity. Just another brick in the proverbial wall. Let's piss on the fucking wall! I say. Tear it down. Defecate on the rules and regulations that bring about self-doubt, self-limitation, and guilt in all of us. Ignore all the assholes who tell us to "settle for less" in life. "The Process" thrives whenever we compromise. When we limit ourselves to one way of thinking or one set of ideas or values. There is NO ultimately righteous state of existence! NO absolute "Right" or "Wrong". This is a complete bunch of BULLSHIT! It is an idea used to control us. Let's go out of control! Smash Boredom! Imagination can be used as a catalyst towards this. A means of short circuiting the "control process". And what better way to utilize one's imagination than through a direct assault. An attack on the parasitic individuals and malignant institutions that breed boredom. The tactics one can use are many, and many of them can be quite fun. Here is a random sampling of techniques used by people over the years:

*In the late sixties and early seventies a group of people called the Situationists used a variety of means to destabilize monotony in everyday life. They were notorious for their elaborate poster campaigns. One poster they did had an official city seal and a mayor's signature and telephone number on it. It told people to call up the mayor's office for a free 50-dollar coupon. The next day the mayor's office was flooded with phone calls. Another poster said something like "Do you ever feel like killing your boss?" and there's a business man with a target over his face on it. They also did things on a more complicated level. Once they drove onto a busy street intersection, in a truck painted in official city maintenance colors. Dressed in maintenance uniforms, they proceeded to dig up the street and then leave without arousing any suspicion!

The mess they left tied up traffic for hours.

*In the late seventies, artist Mark Pauline used to alter billboards. He would go up late at night, dressed in billboard company overalls and paste his own messages over the ads. One ad he changed was a man holding a pizza. It ended up looking like a man wearing a bondage mask holding a plate with a decapitated head on it. He also made the words in the ad read: DEAD.

*A few years ago the author of this article performed a series of tape recorder experiments in a small town in northern California. A couple of friends and myself set up a P.A. on a roof. We made sure that we and the equipment were concealed. Then we played pre-recorded gunshots and screams onto the street below. We made this last for about a half a minute and then we split back into the builindg, watching the neighborhood from an apartment window. The results were truly amazing! Cops running around ringing door bells for about an hour, neighbors panicking, children yelling. We tried this a couple more times at two different locals and achieved much the same chaos.

*Black Randy, lead singer for an old L.A. band METRO SQUAD used to work at a caterer's in S.F. One day he found himself having to prepare a soup for a party that William Randolph Hearst was having. He did just that. He put in lots of vegi's, lots of spices and then took a nice long shit right into the gazpacho. Imagine the joy he must have felt watching the Hearst's eat!

*Frank Discussion, guitarist/frontman for ex- Arizona based band, FEEDERZ has been known to enter department stores and throw phoney convulsions while his friends shoplift during the confusion. (For more on his escapades see article elsewhere in last issue.)

*In L.A., there is a group of kids who are computer pranksters. Their idea of a funtime is breaking into company files, shifting funds, manipulating and changing information-- all of this is done electronically of course-- by telephone! One popular pastime is the planting of "Logic Bombs," a computer command that once planted in a computer's memory will erase a specific amount of information.

The list of examples goes on. The variations one can create are endless. Let your imagination work for you. Analyze structures. Examine the way people react to certain kinds of behavior, and where they place their attention in certain situations. See how social and economic systems work. THEN EXPLOIT THEM! Use them towards your own advantage and amusement.

Information is the key. Without information your imagination has nothing to play off of. The more you know, the more you can get away with. You don't need vast sums of money to pull off a caper. But you do need the know how. The know how that will free you from a drab day-to-day existence and add a little excitement to your life. The decision is yours. You can either accept boredom, and complain about "how everything is so this or that." Or you can make things happen, determine your own destiny, and have some fun at the same time. The issue is clear. One can make history or merely become part of it.

Special thanks to the

Institute for Pragmatic Malice

for the collage and layout

Wed., Oct. 13, 1982 * S.F. EXAMINER

Squatters riot in Dutch cities

AMSTERDAM (UPI) — Dutch squatters went on a rampage in three cities today, throwing rocks, Molotov cocktails and a small bomb at banks and police stations in revenge for arrests in rioting two days ago, police said.

"It was a well-planned action," a police source here said.

One squatter told police by telephone the actions were to avenge the arrest of 124 squatters Monday in Amsterdam.

Twenty-six police officers were hurt in that rioting, which was triggered by the eviction of five squatters from a luxury villa near the American consulate.

Police said 11 people were arrested in the latest disturbances in Rotterdam, Nijmegen and here.

Tues., August 10, 1982 ★ San Francisco Chronicle 3

Cookbook Killing — Son Accused

New York

A 28-year-old Brooklyn man was held yesterday on charges of killing his mother by mailing her a bomb concealed in a cookbook.

Craig Kipp pleaded not guilty before U.S. District Judge Shira A. Scheindlin. He was charged with a federal postal violation for mailing the deadly bomb — a Sears cookbook that had been hollowed out and rigged to explode when it was opened. The offense carries a penalty of life in prison.

Police and postal inspectors arrested Kipp at his home late Sunday after a three-month investigation.

His 54-year-old mother, Joan Kipp, died May 7, a few hours after the bomb exploded as she opened the parcel. The package, addressed to her and postmarked from Staten Island, was accompanied by a note that read: "Howard, Craig and Doreen will be next." Howard is Mrs. Kipp's husband and Doreen is her daughter.

The device contained a six-volt battery, wiring, explosive powder and three .22-caliber bullets. When Mrs. Kipp opened the book, two of the bullets struck her in the chest, fatally wounding her.

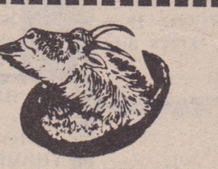
Authorities gave no motive for the slaying.

United Press

Smithsonian Magazine April 82

In Los Angeles there is a group of teen-age boys who get together socially to talk about their major interest in life—computers. Sometimes they speculate about what it might be fun to do. One boy suggests "breaking into the financial-market computers—an electronic break-in, not a physical one—and manipulating the Dow-Jones average. Another proposes putting one of their teachers' names on the FBI's "Most Wanted" list. A third says it might be amusing to try to bring down a communications satellite.

What these teen-agers are proposing is not so preposterous as it might sound. "Technically, these kids understand the theory. They could cause damage, says Robin Brown, a Los Angeles FBI agent with special expertise in computer crime. Brown cautions that computer systems tend to be extremely vulnerable and that teen-agers like those in the Los Angeles gang are bright kids, out to impress each other with what they can do. Some of their pranks are far from innocuous, he adds. "They have a keen interest in the strategic systems of the U.S. military—and in trying to break into the computer systems that support them."



Agents halt goat 'gift'

A young man dressed in a green hospital gown tried to present Mrs. Betty Ford a mounted goat's head here yesterday but was whisked away by Secret Service agents before the First Lady saw it.

"It was bloody. The eyeballs were still in the sockets and the tongue was hanging out," said Chester Miller, agent in charge of the Secret Service office in San Diego.

Miller said the youth, identified as Boyd Blake Rice, 19, was questioned and later released by one of his agents and San Diego police.

Agents observed Rice earlier in the crowd at the Downtown Senior Citizens Center where Mrs. Ford was appearing during her two-hour visit here.

"At that time the goat's head was mounted on a placard the young man was carrying," Miller said.

"The only reason we stopped him is because he took the head off and looked like he was approaching her. That's not the kind of thing you should present a lady."

Rice told agents that he was a follower of dadaism, a European art movement of the early 1920s. He said he bought the mounted goat's head in a store.

Suggested Readings

on control processes

Who Rules America
by G. William Domhoff
Prentice-Hall Inc.
Englewood Cliffs,New Jersey
1967

Cracks in the Constitution
by Ferdinand Lundberg
Lyle Stuart Inc.
Secaucus,New Jersey
1980

The American Police State
by David Wise
Vintage Books
N.Y.,N.Y.
1976

War and Peace in the Global Village
by Marshall McLuhan
Bantam Books Inc.
N.Y.,N.Y.
1968

On Techniques

Poor Mans James Bond
by Kurt Saxon
Atlan Formularies
P.O. BOX 327
Harrison,AR 72601

The Soldiers Handbook
by Lt. Col. Anthony B. Herbert
Clover Leaf Books
P.O. BOX 3168
Dept 777 s
Englewood,Colorado 80111

These are only a few examples of books available. Theres alot more stuff out there , probably more informative,too. Its up to you to find them. Where to start ? How about the Library.

REVIEWS

KNOWLEDGE IS POWER

BY JEFF BALE

REVIEWERS

(JB)JEFF BALE
(RF)RAY FARRELL
(RS)RUTH SCHWARTZ
(PU)PUSHEAD
(SS)STEVE SPINALI
(TY)TIM YOHANNAN

If you want your stuff reviewed, please send all records and tapes to JEFF BALE, MAXIMUM ROCK REVIEW EDITOR, Box 9760, Berkeley CA 94709. Note the new address! If you want it reviewed and given airplay on the radio show, send two copies to that address or to TIM Y., Box 288, Berkeley CA 94701.

Let's begin this intro with an important announcement.

ATTENTION ALL U.S. BANDS, FANZINE EDITORS, AND RECORD LABELS! If you're interested in getting U.K. distribution for your obscure products, send a sample copy and a request for info to:

Tez
c/o Retaliation Records (Riley)
55 Thirsten Rd., Dyson Hill
Honley
Huddersfield
HD7 2JH West Yorkshire
ENGLAND

He has many connections worldwide, so if you want want exposure for your record or zine, drop him a line. Also, if you're looking for some hard-to-find U.K. releases, you can get a catalog from him. For the same type of help in Finland, write Voitto Vasko (see ad for P. Tuotanto in this issue). Vilenius from Propaganda also has Finnish records, but I'm not sure he'll distribute U.S. records in Finland. For Holland, write Tony Nitwit (see address for Vogelspin records). For Brazil, write Fabio (see address in article on Brazilian punk). These people are all scrupulously honest, so get in touch and help build the worldwide alternative network.

Next up on the agenda, two of our English pen pals have recently raised interesting points that have a bearing on record reviews. Neil from the DESTRUCTORS thinks that we're overly critical of U.K. releases, and feels that such an approach is counterproductive in establishing more links between our respective scenes. He's probably right. I went back and looked over our U.K. review sections, and I'll admit to being especially vicious in the condemnation of English records. There are reasons for it--many new Britpunk records lack any distinguishing features, and it's important to make American punks realize that they don't have to worship big-name groups from across the Atlantic at the expense of great local bands--but I might have gone a bit overboard. The fact is that more and more American records are undistinctive, and I do like alot of English punk. So, in the future, I'm going to make an effort to limit the gratuitous slags without sacrificing my critical perspective. Thanks for increasing my self-awareness, Neil.

The above issue is related to an important observation made by Dig; namely, that it's often impossible to determine a punk band's real values just from listening to the records they've released. Let's face it, most punk bands sing anti-war, anti-system songs these days. The only way to really be sure how genuine a band is is by watching how they behave in their dealings with others. I touched on this problem in my "Rockstaritis" article, but Dig's point is that it's easy to get misconceptions about bands in faraway places. As a result, one can't always differentiate between the MAU MAUS and FLUX's of the world. Since we can't really know what bands from other areas are like, and may mislead readers in our reviews, we're forced to depend on info from people who know the facts. Therefore, I'd like to urge punks to let us know when we err in these matters.

Moving on, I've received a couple of book and movie reviews which we ran out of space for in this issue. I'll be contacting the writers in question soon, and those that we are going to publish will appear in MRR #6. Please be patient, we've got a backlog of mail.

Stay tuned for future developments.

U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S.

ABUSED - "Watchout" cassette EP

Some heavy metal licks laid over really powerful thrash. The songs are short and well-punctuated, with strong drumming. I can't hear many of the words, but if "Nuclear Threat" and "D.F.Y. (Drug Free Youth)" are indicative, they're fine. Highly recommended. (TY)
(no address)

AMERICAN DREAM - "Ground Zero" cassette EP

This is sort of a poor man's MINOR THREAT/M.D.C. Actually, with a bit more fine-tuning and imagination, they could be right up there, because they have great lyrics and spirit, and aren't musical slouches, either. (TY)
(Chris Valentin--911 Staska St.--Bethlehem, PA 18015)

ARTIFICIAL PEACE/EXILED - EP

An admirable new release out of D.C., with ten tracks, two bands on one 7" EP. The EXILED have improved alot since their recent tape. They do both thrashers and slow, grinding numbers with interesting effects that show versatility and imagination. They sound young but have potential--"Artificial Friend" is great. What ARTIFICIAL PEACE lack in production values, they make up for with some good lyrics and classic thrash in between the slower bridges and haunting background vocals. Hats off to "Think for Yourself." (RS)
(Fountain of Youth, no address)

BAD INFLUENCE - "War's No Fun" cassette EP

A totally hot, well-produced tape from this previously unknown bunch of kids from S.F.'s suburbs. It features very tight stop- and-go thrash, sort of like the early CIRCLE JERKS. (TY)
(Rick--32283 Mission Blvd.--Hayward, CA 94544)

BANGLES - "The Real World" 12" EP

A few people I know rave about the BANGLES, but I just don't understand why. Some of their originals do have a 60s feel ("Want You" and "Mary Street" on this EP), but most are examples of overproduced New Wave pablum à la GO-GOS. Even their LA-DE- DA'S cover ("How is the Air up There?") is lame. (JB)
(Faulty)

BEEX - "Butch/Empty House"

Good second pop-punk effort from BEEX. "Butch" is a snazzy uptempo song featuring female lead vocals, one heavy guitar, one folk-rock guitar, and a nice overall drive. The flip is a more conventional rocker. The guitar interaction is what catches your ear; the gross cover catches your eye. (JB)
(Zero Degree--P.O. Box 14532--Richmond, VA 23221)

BIX BIGLER BAND - "Amtrack" cassette EP

Here, a former member of Reno's party band, the THRUSTING SQUIRTERS, joins with members of 7 SECONDS and SECTION 8 to put out a rockin' rolly 4-song tape with scatological lyrics that would make Tesco Vee wince. The classic here is "There's a Scientific Name for your Dick." Retarded to the max. (TY)
(Squirtdown--72 S. Patterson Pl.--Sparks, NV 89431)

CHESTERFIELD KINGS - Here Are... LP

I'm not sure at what point brilliant evocation becomes slavish imitation, and I don't think the C. KINGS have figured it out, either. Ultimately, such semantic or philosophical questions are begged by one's emotional responses, and this album connects with me because of its authentic 60s punk feel, even down to the production. My one complaint is that these tracks are all covers. Even though some of them are better than the originals--"Out Side Chance" leaps immediately to mind--I wish they'd apply that ultra-belligerent 60s style to new compositions. Eminently cool. (JB)
(Mirror--645 Titus Ave.--Rochester, NY 14617)

CLITBOYS - "Time for Another War" cassette EP

Here is more proof that the Midwest is where things will be really happening in the near future. The CLITBOYS have the lyrical strength and commitment of the TOXIC REASONS, but are more thrashed-out. Watch for an EP soon. (TY)
(1006 Churchill--Milwaukee, WI 53217)

CODE OF HONOR - "What Are We Gonna Do?/What Price would You Pay?"

Strong (and occasionally annoying) HM influences punctuate both sides of this hardcore offering by S.F.'s own CODE OF HONOR. "What Are.." grapples with the important issue of passivity in the current punk scene, while the somewhat slower B-side addresses a variety of societal ills. Highly credible and articulate lyrics. (SS)
(Subterranean--577 Valencia--S.F., CA 94110)

CRINGE - "Spit on Your Grave" EP

Chunky Texas garage punk. Dorky singing and muscular guitars propel these basic rockers. The themes are typically inane, with "Toxic Shock" and "Secretary Spread" generating the heartiest guffaws. Tesco'll be able to relate to these jokers. (JB)
(Cringe, dist. by Real--2017 S. Shepherd--Houston, TX 77019)

D.R.I. - "Dirty Rotten" EP

Mix together the early CIRCLE JERKS, early BLACK FLAG, M.D.C., MINOR THREAT, S.S.D., TERVEET KÄDET, and GANG GREEN, and you have something approximating these DIRTY ROTTEN IMBECILES (so-called by their parents). What can I say--this is manic, intense, tight thrash with great lyrics, and I can't wait till these Houston boys unleash themselves upon the rest of us deprived people. 22 songs. (TY)
(no address)

DEMENTIA PRECOX - "S.C.H.P." 12" EP

A bit of a letdown after their first intriging 7". Here, only "Maladie d'Esprit" has as much subdued aggression. There's a sinister undercurrent to D. PRECOX, and they demonstrate that synths and drum machines can be used to intimidate rather than hypnotize, but they currently seem to be moving in an artier direction. Too bad. (JB)
(Prehensile--c/o Hintz--Box 1092--Dayton, OH 45401)

DETENTION - "Dead Rock 'n' Rollers/El Salvador"

Idiotic garage punk from New Jersey. The A-side has some of the funniest lyrics I've heard recently, while the flip features an absolutely atrocious bar-band guitar solo. These guys are so awful that I actually like them. Maybe they'll tickle your funnybone, too. (JB)
(Rigor Mortis/Vintage Vinyl--1376 Springfield Ave.--Irvington, N.J)

DOOMSDAY MASSACRE - "Wake Up or Melt Down" EP

Another new Houston band slugging and thrashing its way up. This is a 5-song release with the kind of intensity and drive that epitomizes Texas hardcore. A good one. (TY)
(C.I.A.--1231 Ashland--Houston, TX 77008)

F.U.'S - "Kill for Christ" 12" EP

This is the second release on the X-Claim! label, and it's no letdown. Some of the songs here are reminiscent of the super-fast sound associated with Boston; the others are slower, more distinct or melodic, but still rough, raw, and tight. Snap it up. (TY)
(X-Claim--8 Longwood Rd.--Lynn, MA 01904)

FALSE ALARM - "I.W.L.P.I.F." cassette EP

This group hails from down near Monterey, and the music is fairly standard NorCal stop-and-go thrash. Pretty energetic, but not really original. The words are similar in all fifteen songs, expressing a desperation and emptiness that must make the writer a real joy to be stuck in an elevator with. (TY)
($2.50 to Tim Gallagher--2824 Forest Hill Blvd.--Pacific Grove, CA 93950)

FLAG OF DEMOCRACY - "Chinese Food" cassette EP

A 7-song effort from this new Philly group. They play very fast thrash with pizazz, similar in some ways to the NEOS. It sounds real good, but I can't tell what the hell they're singing about. (TY)
(Ethan Jarvis--903 S. Park Ave.--Audubon, PA 19407)

FRANTIX - "Face Reality" EP

Hardcore from Denver. The FRANTIX have a nice chunky guitar attack which sounds very PISTOLian on their mid-tempo songs (especially "Sharin' Sharon"). The semi-thrashers have an awkward feel to them, as if the band just started playing real fast, but the grungy guitar cuts through all the confusion. A nifty record in the '77-8 punk tradition. (JB)
(Local Anesthetic--638 E. 13th Ave.--Denver, CO 80203)

GANG GREEN & THE AMPUTATIONS - "Racin' for the Pink/I Hate You"

A real dumb garage punk record by a geeky rock band from S.F. "Racin'" has lots of sleazy power chords, some supercool but overlong lead solos, and background soundtracks of hot rods or cycles accelerating. Great for cruisin' with the top down! The flip combines raunch and self-explanatory grammar school sentiments. For G.G. ALLIN fans. (JB)
(no address)

HATES - "Panacea" 12" EP

This band has been around for a long time--that's the good part of this review. This EP isn't as bad as their last 7"--that's the so-so part of this review. This record isn't as good as their earlier releases--that's the bad part. The pop-punk sound and almost falsetto vocals here are too close to New Wave, but there are some good lyrics and a couple of cuts that rock out pretty hard ("Punk 1301" and "What am I Living For?"). (TY)
(Faceless--c/o C. Arnheiter--4200 W. 34th--Box 132--Houston, TX 77092)

IRON CROSS - "Skinhead Glory" EP

This slice of American Oi drags alot musically. but the drill-press guitar sound is hot. The lyrics are about fighting and, at face value, seem confused if not downright reationary. Vocalist Sab told me that, aside from ex-bassist Wendel's "Psycho Skin" (a retarded homophobic diatribe), most of their songs are based on specific incidents and advocate self-defence, not mindless violence. Unfortunately, that isn't at all clear from the enclosed lyric sheet. When dealing with sensitive subject matter, it would be helpful if bands included more information on what it is they're trying to say. After all, isn't the object of music to communicate feelings and ideas? (TY)
(Skin Flint/Dischord--3819 Beecher St. N.W.--Washington, D.C. 20007)

JONESES - "Jonestown/Criminals in my Car"

An unanticipated mixture of styles on this, the JONESES first 7" effort. "Jonestown" is an instrumental with a slight tinge of disco bass and reggae guitar; the flip is a garagy slice of mid-tempo So Cal punk that kind of reminds me of RED KROSS in the verse and RADIO BIRDMAN in the chorus. Not at all generic. (JB)
(no address)

KRAUT - An Adjustment to Society LP

A potent mixture of '77-style powerchord punk and more contemporary thrashers can be found on this excellent debut album by KRAUT. It is far more riveting than their two EPs, and should serve to silence many of their critics once and for all. Solid production, loads of tight guitar power, abundant energy, and huge hooklines are all showcased here. I don't really accept Tim Sommer's suggestion that KRAUT are the punk group of the 80s, and for all I know, they might actually be the would-be rockstars that their enemies contend, but they sure as hell won't need ex-PISTOL Steve Jones to give them credibility next time around. Highly recommended. (JB)
(Cabbage--P.O. Box 1424--Flushing, NY 11352)

DIE KREUZEN - "Cows and Beer" EP

Well, I liked DIE KREUZEN's earlier cassette alot, but even it didn't quite prepare me for this outstanding slab of vinyl. All the noteworthy aspects of the former have been preserved, most notably the freneticism, but the band is tighter now and the recording is better. There's a hint of the MEAT PUPPETS and CODE OF HONOR herein, but these Wisconsin guys are clearly originals. (JB)
(Version Sound--Box 174--Xenia, OH 45385)

LEPERS - "Evil Music/So we can Talk"

The thing I like most about both cuts are the vocals, which are eerie but not pretentious. The A-side is the song I like musically; it sort of reminds me of the more upbeat, listenable side of PERE UBU. Great bass runs. (TY)
(Unclean--1310 College Ave.--Suite 1133--Boulder, CO 80302)

LIMBO RACE - "Down and Backwards/What it Is"

O.K. post-punk from Boston. A loud, clean guitar combines with a heavy bass/drum sound and fine singalong choruses in the engaging "Down and Backwards," but the lead vocals are too pretentious and the saxy B-side is weak. (JB)
(no address)

LOST CAUSE - "Forgotten Corners" 12" EP

T.S.O.L. may have mutated into something barely recognizable, but their great original punk sound lives on in the material of many current SoCal bands, including the VANDALS, NO CRISIS, and, as this record indicates, LOST CAUSE. That's certainly not a bad thing, except that here the material lacks the punch of LOST CAUSE's 7" debut. There's a few hot moments in "Living in Hell" and "Firing Line," but somehow I was expecting more from these guys. (JB)
(High Velocity--433 N. Tustin Ave.--Orange, CA 92667)

EDITH MASSEY - "Punks, Get Off the Grass/Big Girls Don't Cry"

Two hilarious novelty tracks from the "Egg Lady" in John Waters' cult film, Pink Flamingos. The music on this picture disc is basic hard rock with dumb guitar solos, but the arrangements and lyrics are a laugh a minute. "Punks" is addressed to all the punks who are going nowhere fast, and the 300 lb. Edie's version of the old FOUR SEASONS hit takes on an entirely new meaning here. (JB)
(Egg, dist. by Thunderbolt--Box 2896--Torrance, CA 90509)

MEATMEN - "Crippled Children Suck" EP

Once again, the MEATMEN have managed to provoke "orgasms" of laughter. The same scrungy guitar and chaotic garage approach that stood out on their classic debut serve to propel these here garish songs about a variety of sexual hang-ups. It might be offensive if it weren't so damn funny, and even though Tesco's member shrivels up every time he thinks about us "human rights" punks at MRR, we still like the silly savage. (JB)
(Touch & Go--P.O. Box 761--Maumee, OH 43537)

MINOR THREAT - "Out of Step" 12" EP

Exploding turbulence thrusts forth eight new MINOR THREAT proficient arrangements. Increase the velocity of their first two powerful releases, step Brian up to 2nd guitar, add new bassist Steve, and still more potent lyrical blitzes, and this 12"'s non- hesitant progression outbursts into the blazing best Dischord yet. Don't miss. (Pus)
(Dischord--3819 Beecher St. N.W.--Washington, D.C. 20007)

MOOD OF DEFIANCE - Now LP

Two people from thrash band ANTI combine with two others to produce a more experimental effort. It's a 50/50 proposition. Some of it sounds like the earlier L.A. punk sound with its classic female vocals; other songs are in a post-punk or arty vein. Good change of pace. (TY)
(New Underground--4305 W. 153rd St.--Lawndale, CA 90260)

N.O.T.A. - "Toy Soldiers" cassette EP

Much better than their earlier tape. The sound is fuller, there's more attack, and the lyrics are every bit as good. N.O.T.A. remind me a bit of ARTICLES OF FAITH, so drop them a line and order this tape. (TY)
(404 E. 12th, #6--Tulsa, OK 74120)

NECROS - "Conquest for Death/Take 'em Up"

"Conquest for Death" is a raw uncontrollable rage of rambunctious combustion. A fast, forceful frantically paced flailing stormer against competitive nature. An outrageous single venture before they release the upcoming LP. (Pus)
(Touch & Go--P.O. Box 761--Maumee, OH 43537)

NO TREND - "Cancer" cassette EP

Oh no, the FLIPPER crud has spread to the heartland of straight- edge country. Actually, it's more like FLIPPER meets early CABARET VOLTAIRE. The funniest song title is "Quincy Fights Punk Rock." (TY)
(1014 Ashton Rd.--Ashton, MD 20861)

OUTPATIENTS - "Fight" cassette EP

Totally! Great bass-drums-guitar-vocals. This is one time that I'll use the term "shreds," because it says it all. As they say on the lyric sheet, "Play loud in math class." (TY)
(24 Laro Rd.--Westfield, MA 01085)

POISON IDEA - "Pick Your King" EP

I reviewed their demo tape two issues ago, and now I have a chance to rave again. This soon-to-be-released EP has thirteen thrashing songs which run into each other at breakneck speed. Keep your ears peeled. (TY)
(714 S.E. 148th--Portland, OR 97233)

PROTOZOAS - "Stereo Types" EP

An uneven garage rock band from the hinterlands of Illinois. Their faster semi-punk cuts ("Tell Me Where" and especially "Too Easily") have a loud and primitive drive that's rather appealing, but the others are very boring songs in the traditional hard rock/ heavy metal vein. (JB)
(Broken--Box 56--Posen, IL 60469)

PSYCHO - "Psycho" EP

Really cool. This band does a cover of the SONICS' classic, along with other tunes ranging from straight-on thrash to thrash meets power-pop (in the good sense of the term). Great hooks, sharply delivered, and more gas than a bowl of Boston beans can produce. (TY)
(Action--P.O. Box 57--Kenmore Stn.--Boston, MA 02215)

RAMONES - Subterranean Jungle LP

More explorations into the territory they've been staking out over the course of their last couple of albums. Even without Phil Spector, they're still aiming for that Spectorian Wall of Sound, and they manage to get it. The material ranges from great new guitar-heavy pop tunes to lame versions of earlier classics like "Little Bit O'Soul" and "Time Has Come Today." I think it sounds real good, but if you're only interested in "Blitzkrieg Bop Part 75," this LP isn't for you (except maybe "Psycho Therapy). (JB)
(Sire)

REBELS AND INFIDELS - "Gov't Primer" EP

This is the same record as Nor Cal's SCREAM (reviewed in MRR #3), but issued under their new name. (TY)
(Immortal Nuts--620 Santa Clara Ave. #31--Alameda, CA 94501)

REJECTORS - "Struggle" cassette EP

If you had the good fortune to come upon their EP, you know what this new 4-song "live" cassette is like. If not, it's not too late to pick up on this bone-crushing attack. Note: as go the FARTZ (now 10 MINUTE WARNING), so go the REJECTORS. This means that there are some HM guitar licks on this tape. (TY)
($2 to 1207 S.W. 152nd--Seattle, WA 98148)

ROACH MOTEL - "Roach & Roll" EP

Classical-style punk from Florida. The songs are catchy and the recording is raw enough, but the lyrics are about as retarded as you can get, even though they're meant as jokes. "Wetback" is chauvinistic if not actually racist, and then there are your typical misogynistic, anti-gay, and anti-hippie songs. "More Beer" is a gas, but I bet Anita Bryant would be proud of these "punkers." (JB)
(Destroy--110 N.W. 39th Ave.#73-A--Gainesville, FL 32601)

S.S. DECONTROL - "Get it Away" 12" EP

The second full frontal assault of raw, rigorous rapidity from S.S.D. Seven more classic attacks of persistent manifestation. Springa's harsh, garroting vocals onslaught wild power as the band, now featuring a second guitarist, delivers some intense unrestrained material. The year's best so far. (Pus)

(X-Claim--8 Longwood Rd.--Lynn, MA 01904)

SCREAM - Still Screaming LP

This is bound to be one of the best releases of '83. Dischord has really got their production down--it's the best in punk. An unrelentless record, musically and lyrically, containing powerhouse thrash with great hooks, choruses, and vicious guitars. I don't care much for the few reggae-ish cuts, but otherwise I can't say enough good about this one. (TY)

(Dischord--3819 Beecher--Washington, D.C. 20007)

SIC F*CKS - "(Take Me) to the Bridge" 12" EP

A lame garage rock record which might have seemed funny back in '76, but now sounds pathetic and out of date. "Rock or Die" and "Chop Up your Mother" are pretty entertaining, but on the whole this is too calculated to be good garage punk. It comes off more like crass "in" joke commercialism. (JB)

(Sozyamuda--Box 139--Village Stn.--N.Y., NY 10014)

SILVER ABUSE - "Fall from Grace" EP

A real potpourri of styles here, ranging from weird, disjointed, punked-out numbers ("Cuban Homo Farm" and "Plastic Rows") to rhythmic African chants ("Jumping through the Jungle") to awful art-damaged shit ("Rats Tied to Trees"). You'd have to be schizoid to like everything on this EP. Maybe SILVER ABUSE ought to try playing at mental hospitals. (JB)

(Schwa--806 N. Peoria--Chicago, IL 60622)

SLUTS - 12" of Sluts LP

A raw garage punk album by a band out of New Orleans. The music is exceedingly primitive, with fuzzy two-chord guitar, nasty vocals, and a very fast tempo. I'd recommend it without hesitation on that basis, but the lyrics cross the fine line between scatological humor and gross ignorance on more than one occasion (especially on the racist "Poor Blacks"). Still, how can you criticize a record with a song called "Mom's Cunt" on it? (JB)

(Spread 'Um, no address)

10 MINUTE WARNING - "Survival of the Fittest" cassette EP

Five songs from some of the former FARTZ. They still maintain the mania of the past line-up, but combine it with a slightly more Metal sound which sometimes reminds one of BLACK FLAG, sometimes of DISCHARGE. Excellent. (TY)

(c/o Blaine--1703 Harbor Ave. S.W.--Seattle, WA 98126)

THREE O'CLOCK - "Baroque Hoedown" 12" EP

Psychedelic pop without the acid flashbacks. While I prefer the guitar-heavy sound of earlier vintage SALVATION ARMY/3:00, infectious songs like "With a Cantaloupe Girlfriend" and "I'm Wild" stand out as peaks on this EP of comparatively spare, vocal- oriented melodies. Some might find this record cloying, but it's still recommendable. (SS)

(Frontier--Box 22--Sun Valley, CA 91352)

TWIST & SCREAM - "Corporation" cassette EP

This young band was pissed when they were described last issue as FLIPPER-like. They do have some similarity in the distorted, raunchy bass lines and vocal echoes, but they are much more spirited and furious in tempo. Sort of like the CHURCH POLICE (just kidding, guys). (TY)

(no address)

UNAWARE - "Tear Gas Raid" cassette EP

Now down to a 3-piece, this outfit has tightened up considerably, producing a classic guitar-highlighted tape with good hooks, a thick sound, and plenty of tension. Not as funny but better produced, the UNAWARE sound good at slower paces and thrash speed. (TY)

(P.O. Box 20921--San Jose, CA 95160)

URBAN ASSAULT - "Urban Assault" EP

Four bass-heavy songs that combine elements of earlier Metal- punk, and thrash. A couple of them are real good, and the lyrics are surprisingly decent. The production is chunky, but a bit inconsistent. Not to be confused with the defunct band from South Lake Tahoe which appeared on the Not So Quiet compilation. (JB & TY)

(Fowl--P.O. Box 1821--S.F., CA 94101)

VARIOUS ARTISTS - Get Off my Guts cassette LP

Eight groups from the Berkeley area, all very young and in various states of existence or non-existence. The tape quality is very garargy, and the material includes some thrash and some pet rock or "mind rot." The whole thing was recorded by Aaron and Jesse, those two youngsters who put out Tedium fanzine, and all other teeny zines that you literally need a microscope to read. (TY)

($1.25 to G.O.M.G.--Box 4726--Berkeley, CA 94704)

VARIOUS ARTISTS - Growing Pains cassette LP

There's quite a conglomeration of styles and sound quality on this South Bay compilation. It's got thrash, HM punk, garage punk, pop-punk, old punk, etc. The eight bands featured are FACTION, GRIM REALITY, RIBZY, EXECUTIONER, the BRUCES, WHIPPING BOY, the UNAWARE, and LOS OLVIDADOS. (TY)

(Faction Prod.--1575 Newport Ave.--San Jose, CA 95125)

VARIOUS ARTISTS - Hudson Rock LP

This Albany, NY compilation is like the ones that used to come out two or three years ago. It's got a bunch of local bands playing diverse styles of music--'77 punk, punky pop, punkabilly, post- punk, etc. There's alot of so-so stuff, some quality stuff, and one thrash outfit (CAPITLE). A sampler in the truest sense of the term. (TY)

(M.C.E.--463 State St.--Schenectady, NY 12305)

VARIOUS ARTISTS - "Noise from Nowhere" EP

Just when I thought SoCal was getting a bit stale, along comes this great 4-song EP with one cut each from KENT STATE, MODERN INDUSTRY, MOSLEM BIRTH, and MANSON YOUTH. All four present intense, unusual, and diverse styles of contemporary punk, tinged with a deep cynicism. This isn't L.A. schlock horror rock, but the real thing--the horrors of living today. Buy and die. (TY)

(Toxic Shock--Box 242--Pomona, CA 91769)

VARIOUS ARTISTS - What Syndrome cassette LP

A compilation with most of the Seattle area's great bands, past and present. Some of it is pretty garaged-out, but it's all worthwhile, a necessary addition to anybody's collection. Includes the FARTZ, the REJECTORS, SOLGER, the ACCUSED, POISON IDEAS, FIRING SQUAD, etc. (TY)

(Deux ex Machina--P.O. Box 6271--Kent, WA 98031)

VARIOUS ARTISTS - You Can't Argue with Sucksess LP

Another L.A. compilation with alot of unrecorded bands and a few who've already released vinyl (like NO CRISIS, MAD SOCIETY, and the CONSERVATIVES). The first efforts by F-TROOP, RED BERET, the CREWD, SECRET HATE, NUCLEAR BABY FOOD, and New York's EVEN WORSE are good. Most of them play unique thrash, and a number of the songs are quite memorable. The production is also decent, even on the live tracks. A fine effort off of the L.A. mainstream.(RS)

(Mystic Sound--6277 Selma Ave.--Hollywood, CA 90028)

VOODOO CHURCH - "Eyes (Second Death)" 12" EP

More heavy-metallish horror rock from L.A. Not as bad as some, and the title cut is pretty good, but still... (TY)

(Second Death--P.O. Box 3757--Simi Valley, CA 93063)

WHITE CROSS - "Fascist" EP

I don't know how astute these guys are, but they sure do play some mean thrash punk. Personally, I think WHITE CROSS blow away many better known groups. They've got that extra intensity which separates great thrash from the increasingly common generic variety. Definitely get this one. (JB)

(Zero Degree--P.O. Box 14532--Richmond, VA 23221)

Y.I.A. - "Youth in Asia" cassette EP

According to the lyric sheet, YOUTH IN ASIA recorded this after one rehearsal. I can tell, but it's still O.K. The lyrics are excellent, especially in "Used" and "No More Middle Class." Keep working at it! (TY)
(Al Duvall--1313 Quincy Dr.--Wilmington, DE 19803)

YAM SLAM - "Surf it Up/Boyfriend Girlfriend"

Goofy California beach nerds put out an absurd amateur record. "Surf" is a mildly entertaining "rap" ripoff, but it's the flip that makes this one worthwhile. "Boyfriend..." is a chunky, bass-heavy rocker with stuttering speeded-up background vocals and a pronounced echo, similar to "Criminal Mind (Duddle)" by Chicago's MEATY BUYS. I hope that's helpful. (JB)
(no address)

YOUNG & USELESS - "Real Men Don't Floss" EP

For some reason, this New York punk group sounds more English than American. Maybe it's the somewhat restrained drumming, or the deeper guitar hum. In any event, the YOUNG & USELESS aren't too tight yet, which gives them a certain charm. The lyrics are very questionable, but hopefully age will bring more wisdom--these guys are real young. (JB & TY)
(Rat Cage--307 E. 9th St.--N.Y., NY 10003)

YOUNG WEASELS - "Twist & Burn/Happy Feathers"

"Twist" is mid-tempo post-punk with a quasi-psychedelic feel, but it's neither atmospheric nor punchy enough to satisfy me. The flip remedies the latter problem with a ringing 60s guitar, and consequently comes off better. Still, I'll wait till their next release before coming to any definite conclusions. (JB)
(Local Anesthetic)

U.K. U.K. U.K. U.K. U.K. U.K. U.K. U.K. U.K.

ABRASIVE WHEELS - When the Punks Go Marching In LP

This band has a style which works well enough in a 7" format, but is too unimaginative to sustain an entire album's worth of material. There's nothing really wrong with the ABRASIVE WHEELS. They have a fast, powerful, well-produced sound and some good songs-- it's just that their music doesn't normally reach out and grab you. Here, the possible exceptions are "Danger, Danger," "Voice of Youth," and a couple of the cuts from previous 45s. (JB)
(Riot City)

ACTION PACT - "People" EP

Tedious Metal-punk with annoying double-tracked female vocals. To put it another way, mundane muzak for punk people. I'll take GIRLSCHOOL any day, and that's not saying a helluva lot. (JB)
(Fallout)

AD NAUSEUM - "Brainstorm" EP

Despite the dumb HM graphics on the pic sleeve, I think this is easily peculiar enough to transcend this month's crop of standard Britpunk. It's a weird mixture of common elements--real gravelly Oi vocals, staccato CRASS-like choruses, slow-fast guitar-heavy music--anchored by a distinctive fuzz bass. Description won't suffice; you've got to hear this one for yourself. I love it. (JB)
(Flicknife)

ADICTS - The Sound of Music LP

A fabulous cover design on the ADICTS second album doesn't help an affable, yet insignificant, collection of pop-rock ditties reminiscent of a cross between the early ADICTS and ADAM & THE ANTS. The single ("Chinese Takeaway") is catchy enough, but most of the songs have a cloying style and no thematic depth or personality. It's O.K. for parties, I suppose. (SS)
(Fallout)

ALARM - "Marching On" EP

The second strong pop single from the ALARM. Their main claim to fame lies in an inventive, jangling guitar sound, though decent hooks and an unprepossessing organ also add distinction. Not up to the best 60s standards, but much better than the TEARDROP EXPLODES and their ilk. (JB)
(Illegal)

ALTERNATIVE - "In Nomine Patri" EP

Nowadays, one opens a single on the Crass label with a little skepticism. Does the classic sleeve conceal another ANDY T? Well, you don't have to worry about ALTERNATIVE, because they rip. The title cut is an excellent slow song which may not appeal to the unrelenting hardcore type. The others are dynamite and should be played over and over, as loudly as possible. Great record. (RS)
(Crass)

AMEBIX - "Winter/Beginning of the End"

The AMEBIX are currently sounding very much like early KILLING JOKE. Both of these songs are characterized by ultra-heavy bass lines, echoing drums, and the sort of agonized singing that Jaz is famous for. Now that K.J. have wimped out, there's more than enough room for cool cats like the AMEBIX. The cover unfolds into a nice poster. (JB)
(Spider Leg)

ANTHRAX - "They've Got it all Wrong" EP

I'm not sure if the Small Wonder label is here to stay, but it's real good to see this new record. ANTHRAX definitely have that CRASS-family sound, with its orchestrated highs and lows. This EP is musically and lyrically powerful, so watch for another soon on the Crass label. (RS)
(Small Wonder)

ANTISOCIAL - "Made in Britain" EP

Good basic Britskunk with no real surprises. I mean, the chorus on "New Punks" actually has "Oi, Oi, Oi" in the background. ANTISOCIAL show off some drive and a nice dense guitar attack, but nary an original idea. (JB)
(Beat the System--Unit 5, Rear Crystal Rd.--Blackpool, Lancs.--ENGLAND)

ANTISOCIAL (with ANOTHER PUNK?) - "Too Many People/Let's Have Some Fun"

ANTISOCIAL sound more like an American outfit on their second single. One side is stop-and-go thrash, less DISCHARGE-like than most English thrash. The other side is slow, but also excellent. (TY)
(Beat the System)

BLACK EASTER - "Ready to Rock" EP

HM punk with superficial Satanic overtones, only vaguely related to the type of thing popularized by such L.A. groups as 45 GRAVE, VOX POP, CHRISTIAN DEATH, etc. Not my cup of tea at the best of times, but BLACK EASTER are far more turgid than most. Useless, really. (JB)
(Illuminated/Karnage)

BLITZ - "New Age/Fatigue"

The best thing about this new BLITZ 45 is that it will piss off the more narrow minded Oi-sters. It really breaks the standard "skunk" mold with a schizoid musical approach combining NEW ORDER (squeaky clean production, a dance-oriented beat, a tinkling piano) and GARY GLITTER (superheavy drums and repetitive singalong choruses) influences. I long for the crunching guitars of their "All Out Attack" EP, but I'm thankful that they're not just recycling their more derivative recent material. (JB)
(Future)

BUTCHER - "On the Ground/Grow Up, Don't Blow Up"

Haunting guitar progressions and an impressive wall of noise distinguish both sides of this debut single by BUTCHER. While "Grow Up" wins points for its breakneck, amphetamine-paced instrumental attack, the flip maintains more dramatic power and distinctiveness. Good, rowdy hardcore energy throughout. (SS)
(Inept)

CONFLICT - It's Time to See Who's Who LP

A very well-produced record by a band heavily influenced by CRASS. The punk herein is sometimes slow, sometimes frantic, but always political. Most of the songs have that well-known militaristic sound, but a few are downright melodic. The multi-colored sleeve is unusual for a Crass-related label, and there are some real musical moments here. Don't miss out. (TY)
(Corpus Christi)

CRISIS - "Holocaust" 12" EP

A timely reissue of CRISIS' first two 7-inchers. This band's trademark is superb melodic punk powered by two guitars, one fuzzed-out, one cleaner. The melodies and hooks are irresistably catchy, and the political messages have never been more relevant. If you missed out the first time around, don't be stupid and ignore CRISIS now. They exemplify all of the qualities that made earlier English punk so great, so demand this record at your local store. (JB)
(Crisis, dist. by Rough Trade)

CULT MANIAX - "Blitz/Lucy Looe"

The second 7" from this lot. Both tracks are in the medium-paced Britpunk style, but "Blitz" is a really superb song. The combination of a great singalong chorus, drill press guitar, and interesting lyrics make it a mini-classic. The flip is faster, less memorable, and rather dumb. (JB)
(Elephant Rock; for info, write Big Al--11 Crockers Ct.--Taddiport, Torrington--N. Devon--ENGLAND)

DEFECTS - Defective Breakdown LP

Not as bad as one might have expected after hearing their two dismal 7" releases. The DEFECTS' lyrics are generic at best, and their material certainly isn't innovative, but the production is excellent and some of the songs on side 1 have catchy guitar parts or choruses (especially "Dance" and the title track). This album's neither an upper nor a narcotic. (JB)
(WXYZ)

DESTRUCTORS - Excercise the Demons of Youth LP

This LP's got some punch. The music is faster and snappier than the U.K. norm, and some tracks really roar ("Born too Late," Hillside Strangler," etc.). Inexplicably, there are good anti-drug and anti- violence lyrics standing side-by-side with others having an unfortunate fixation on sex and violence. The guitars could be a bit louder vis- à-vis the snare drum, but on the whole the DESTRUCTORS album moves along at a brisk pace and keeps your attention, so give it a chance .(JB)
(Illuminated)

DISORDER - "Mental Disorder" EP

Jello says that DISORDER have a live sound not unlike the pet- rock of FLIPPER.Maybe, but on record they continue to be a rip- roaring thrash band. The only trace of "pet" is in the screaming choruses and periodic yells. Cool. (TY)
(Disorder)

EJECTED - "Noise for the Boys" EP

I must confess that I like the new EJECTED EP, just as I liked their debut. It's bouncy, catchy, loud, and all-around enjoyable. Nothing original, mind you, but boisterous and entertaining Britpunk. (JB)
(Riot City)

ERAZERHEAD - "Klub Foot" EP

This live EP renews some of my faith in ERAZERHEAD. They've recaptured their earlier snappiness and guitar power here, which suggests that bad production was mainly to blame for their recent vinyl failures. Check it out if you like(d) the LURKERS, and have a good laugh during "Get Pissed Again," a punky rewrite of CHUBBY CHECKER'S big hit, "Let's Twist Again." (JB)
(Flicknife)

FALLOUT - "Conscription" EP

The six short compositions on this EP suffer from badly-mixed, garage-style production values, with the guitars pushed way into the back. Too bad, because the subjects covered on this record demonstrate a high level of political astuteness and credibility. "Conscription" and "Laughable Attack" are especially topical. (SS)
(Fallout)

FLUX OF PINK INDIANS - Strive to Survive LP

I have a hard time finding fault with this album. Once again, if you don't like your punk political, steer clear, because FLUX is dynamite. The whole LP is a marvelously orchestrated opera of poetic condemnations of our nuclear world which builds up to a climactic musical explosion. The production is superb, and a booklet is included. My copy's grooves are already worn down. (RS)
(Spiderleg)

GAS - "Ignore Me/Do It, Don't Tell Me"

"Ignore Me" is a hopping guitar-heavy pop song with a chorus you just can't get out of your head. It sounds alot like a much louder JAM from the All Mod Cons period. The flip is O.K., but not up to the same standard. The GAS may be one hit wonders, but this here A-side is it. (JB)
(polydor)

GENOCIDES - "Come Again(You Make me Wanna)/Born to Lose"

I don't have much good to say about this. The GENOCIDES sound like a bunch of headbanging rockers that decided to go punk in an effort to gain an audience somewhere. The A-side is every bit as stupid as it sounds, and the HEARTBREAKERS cover tries hard to make up in speed what it lacks in interest. The only saving grace is that they managed to get a searing treble sound out of the guitars. (JB)
(Action)

GONADS - "Peace Artists" EP

Despite Dig's valuable warning that the GONADS are a phony Bushell non-band, I can't help liking this ridiculous funnypunk offering, with its soccer choruses, punky guitar, and cocktail-party piano. All Bushell is good for is a few laughs over a beer, but this is the clearly the best medium for his antics. A knee-slapper from a double- dealing ripoff artist; it should be taped, not purchased. (JB)
(Secret)

INSTANT AGONY - "Fashion Parade" EP

They picked up the pace a bit since their debut 7". Although the riffs sound alike on all three of these songs, they've tightened up enough now that it's not much of a hindrance. Good English punk 'ere, lads. (TY)
(Half Man/Half Biscuit)

LURKERS - "Frankenstein Again/One Man's Meat..."

If you ever wondered what would happen if Pete Stride's punky- pop compositions were recorded in a 24-track studio, this single provides the answer. The result is good snappy tunes driven by DISCHARGE-like power, a hot combination. The lyrics on the A- side are well taken. ERAZERHEAD, make a note of the change. (JB)(Clay)

MALCOLM McLAREN - "Buffalo Gals" EP

If you enjoyed the classic 12" by GRANDMASTER FLASH, chances are that you'll favor this scratch version of "Buffalo Gals" by SEX PISTOLS creator and music entrepreneur MALCOLM McLAREN. Demented, confusing, and very funny, this collage of tape loops and dubs definitely hits the mark. (SS)
(Island)

MEKONS - "This Sporting Life/Fight the Cuts"

The A-side is from '81 and is post-punk similar to that of their former sister band GANG OF FOUR, minus the funk. The '77-period flip is a trashy, amateur treat which makes this 45 worthwhile. (TY)
(CNT)

NO CHOICE - "Sadist Dream" EP

This off-beat record displays a good hand for social satire on the title track, which is basically a spoken poem over an acoustic backdrop. The flipside, however, compensates for a throwaway number with a vaguely wimpy, but nonetheless engaging pop-punk composition ("Nuclear Attack"). Interesting. (SS)
(Riot City)

ONE WAY SYSTEM - *All Systems Go* LP

This album contains at least one track from each of their three previous 7". ONE WAY SYSTEM focus on the more traditional punk styles, which they handle well, but they also play a few thrashers. A pretty good record, though not exceptional. (TY)
(Anagram)

OUTCASTS - *Blood and Thunder* LP

Northern Ireland's OUTCASTS have been carrying the punk standard since '78, and I've always been a big fan of theirs. So it really hurts to say that their second album is something of a letdown. Their earlier punky pop sound has gradually mutated into a churning, militaristic, metallic juggernaut with lots of hooks and inherent power, but little humanity. Moreover, eight of these twelve tracks have already been released, their new versions of old classics like "Frustration" really pale in comparison, and "Sex and Glory" is the only newer song that really stands out. The OUTCASTS have lost their innocence, and the results are at best mixed. (JB)
(Abstract)

PART 1 - "Funeral Parade" EP

The realm of death. Frenzied punk creative guitar feedback frightfully shrills terror and morose. Echoing drums pound shimmering insanity, evil. Haunting vocals taunt vivid lyrical descriptions of fear, anti-God and anti-system. True music to reality's horror show. Sullenly slower but poses the same brilliance as RUDIMENTARY PENI. Psychotic fold-out cover art is exceptional. Worth your interest. (Pus)
(Paraworm--208 Buckingham Rd.--Bletchley--Milton Keynes--ENGLAND)

PARTISANS - LP

Both consistent and powerful, this debut album by the PARTISANS contains a bevy of fine compositions exploring themes of social protest and youth rebellion. An exciting version of "17 Years of Hell" accompanies new steamrollers like "No U Turns" and "I Never Needed You"--possibly the best material this band has ever committed to vinyl. A lyric sheet would have been appreciated, but it's more than made up for by the twelve straightforward, unpretentious punk anthems here. (SS)
(No Future)

PRESSURE - "You Talk, We Talk/Shoot" 12" 45

Strong guitar pop with some superficial post-punk effects. This 12" is somewhat overproduced, but the ringing guitars and overall catchiness make it more than worthwhile. PRESSURE's sound reminds me of early FINGERPRINTZ, and that's A-O.K. (JB)
(Anagram)

RABID - "Bring Out your Dead" 12" EP

This 12" sounds sumultaneously over-produced and under-recorded, but the good music still makes it through. There are a couple of dragged-out mid-tempo numbers, but there's a fine dirge ("Holocaust") and a few real kickers. (TY)
(Fallout)

RED ALERT - "City Invasion/Negative Reaction"

Noisy and somewhat annoying, this latest effort by RED ALERT fails to approach the standard set by themselves or most other "skunk" bands recording in Britain nowadays. Both compositions here are musically undistinctive and, surprisingly, quite messily produced. (SS)
(No Future)

RIOT/CLONE - "Destroy the Myth of Musical Destruction" EP

Although their first EP was good, this new release shows progress. Two of the songs here are SUBHUMANS-type thrashers; the others are slow and steady. Sensitive lyrics and lots of commentary on the sleeve make this a must. (RS)
(Riot/Clone)

SCREAMING DEAD - "Children of the Boneyard Stones" cassette

A primitive, garagy sound permeates this 6-song cassette by horror rockers SCREAMING DEAD. Perhaps not as stirring as their "Valley of the Dead" EP, this tape still contains abrasive standouts like "This is the End of the World" and "God of Love." It comes complete with a ghoulishly illustrated booklet and a S.D. button. (SS)
(Recreational)

SKREWDRIVER - "Back with a Bang/I Don't Like You" 12" 45

You'd never know that over five years had gone by from listening to these two skinhead anthems by reformed proto-Oi band SKREWDRIVER. They still sound the same, though perhaps a little less melodic in the guitar arrangements, and their seminal influence on the modern Oi groups is everywhere apparent. Singer Ian Stuart practically wrote the book on the sandpaper sneer that's so omnipresent today; unfortunately, he also set the ideological tone for the more reactionary groups around now (the LAST RESORT, the 4 SKINS, SPECIAL DUTIES, etc.). I detest SKREWDRIVER's values, but I can't stop singing along with these damn songs. What a dilemma! (JB)
(Boots and Braces)

SOLDIER DOLLS - "Ten Track Sampler" cassette EP

A Welsh band whose tastes run a whole gamut of punk styles, but seem to focus on U.S. hardcore approaches The songs, which are much longer than the typical American ditty, are rather rough and have a charm all their own. (TY)
(2 Meredith Rd.--Tremorfa--Cardiff CF2 2SX--South Glam--WALES)

SPLODGENESSABOUNDS - "Mouth and Trousers/In Search of.."

"Mouth" is one of SPLODGE's typical novelties, in this case a goofy ska song with absurd lyrics. The B-side retains the goofy lyrics, but shifts into a fast funnypunk gear. Entertaining as usual. (JB)
(P[illegible]r)

U.K. SUBS - "Shake Up the City" EP

Despite their antics and posturing on stage, the SUBS are a good band. But not a *great* band by any means. All three songs here are solid rockers and represent some of the best aspects of '77 Britpunk. A tip of the hat to Charlie Harper for keeping the faith (energetic), but so much has since changed. Good release. (TY)
(Abstract)

URBAN DOGS - "Limo Life/War Head"

The second URBAN DOGS 45 is alot like the first--boring rock 'n' roll with a punky tinge. Knox's guitar tone on the A-side almost saves the day, but he and Chas Harper are certainly capable of better things. Why rehash old riffs and songs? (JB)
(Fallout)

VIBRATORS - *Guilty* LP

A surefire hit. On this album, all the VIBES' old trademarks-- precise staccato drum rolls, classic riffing guitars, and excellent songwriting--are embellished by elements absorbed from other rock genres, often in unusual, effective ways. For examples, note the psychedelic guitar segments in "Sleeping" and "Kick It," the combination of thrashed-out music and Jaggerish vocals on "Watch Out Baby," the exaggerated Oi singalong on the rap-style "We Name the Guilty," etc. Only "A Dot Ain't Alot" is truly lame, so give this a listen if you can accept that there's many fine groups around who don't sound like DISCHARGE or GANG GREEN. (JB)
(Anagram)

VARIOUS ARTISTS - Punk Dead--Nah, Mate, the Smell... LP

Start by reading Featherby's tirade on the back cover, a great intro full of optimism about the achievements of punk. Then move on to the great music. The MAU MAUS appear with one new track, and ANTI-SYSTEM and XTRACT both debut some powerful songs. The rest of this varied LP contains material by the XPOSEZ, MANIA, and the SEPTIC PSYCHOS, some of which is fiercely melodic, some which is quiet and calculated, and some which is thrashed-out. All in all, it's a pretty intelligent compilation. (RS)
(Pax--P.O. Box 3--Sheffield--ENGLAND)

VARIOUS ARTISTS - "Wessex '82" EP

Four punky bands from Wessex participate on this strong compilation EP. The SUBHUMANS connect with "No Thanks," their vitriolic commentary on "making it" in the music biz, while the PAGANS' track ("Wave Goodbye...") provides the high-velocity excitement here. Even the A-HEADS mix a satisfying melodic approach with their anti-government tirade. A very fine effort. (SS)
(Bluurg)

VARIOUS ARTISTS - Pah cassette LP

A new English compilation tape featuring a couple of bands with vinyl out (AD NAUSEUM and RIOT/CLONE) and a bunch of young hopefuls. The HIDEOUS MUSHROOMS tickle feet with some neat- o funnythrash, the GLIMPO SAUCERS provoke laughs with demented funnypunk, A.P.F. BRIGADE intrigue with drum machine Britskunk, REBELLIOUS YOUTH annoy with overlong post-punk dubs, and HEALTH HAZZARD kick ass with some raw garage thrash. The rest produce more traditional stuff--thrash (LOST CHERRIES, X- CRETAS), '77 punk (PANIK, TOTAL CONTROL), and modern mid- tempo U.K. punk (WARNING). Pretty varied sampler. (JB)
(Hit Ranking, dist. by Retaliation)

VIRUS - "Salute to the Afghan Rebels/Stepping Stone"

VIRUS' debut is hardly noticeable. "Salute" is a reggaefied pop- punk song with a passable melody, but the B-side might be the most tedious punk version of "Stepping Stone" ever recorded. (JB)
(5th Column--196 Wolverhampton St.--Dudley, West Midlands--ENGLAND)

WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD

ALLIERTEN - Ruhm und Ehre LP

An excellent release with varying punk styles and tempos, all the way up to thrash. It's very tight and features good choruses, but the real strengths here are a great drummer and a guitarist who really cuts loose with some unusual licks and great, swooping chords. (TY)
(Rock-O-Rama--Kaiserstrasse 119--5040 Brühl--W. GERMANY)

APPENDIX - Ei Raha oo Mun Valuuttaa LP

Not quite as manic as the RIISTETYT album, but every bit as good. Although APPENDIX have a very powerful hardcore sound, their material is more varied and distinctive than the norm. As a result, the songs stick in your head after only a couple of listens, whether they're thrashers like "Paniikkia," mid-tempo punkers like "Kuitenkin Kuolemme," slow noisemakers like "Nöyrät Nuolee," or combinations of the above like "Ai?" If you like D.C.'s SCREAM, you'll get a rush out of APPENDIX. And dig that psychedelic cover! (JB)
(Propaganda--Box 393--00101 Helsinki 10--FINLAND)

BASTARDS - Harhaa cassette LP

This band must be the Finnish equivalent of DISCHARGE--Metal meets thrash at 120 m.p.h. There can be no winners of a nuclear war at that speed. Seriously, one side of this tape is studio and one side is live, but both are excellently recorded. Propaganda strikes again. (TY)
(Propaganda)

EU'S ARSE - "Lo Stato ha Bisogno di te?" EP

Uncontrolled DISCHARGE-like thrash from Italy. This EP has loads of raw spirit, a chaotic instrumental attack, and really weird garage production--right in the middle of a song, the vocals or guitar will suddenly get louder and softer without rhyme or reason. It must be that world-famous MANIAX influence. (JB)
(Nuova Fahrenheit--Via Roma 22--33049 S. Pietro al Nat. /UD--Venice, ITALY)

FORGOTTEN REBELS - "Tell Me You Love Me/Rhona Barrett"

Remixed versions of two songs from the FORGOTTEN REBELS LP mentioned in MRR #3. The guitars are mixed alot louder this time around, and it sounds really hot. "Tell Me..." is an exceptional punky- pop cut with background vocals and a chorus that'll stick in your head for days, maybe months. More of the same, please. (JB)
(Star--95 Simcoe St. South--Oshawa, Ontario--CANADA)

HARNRØHRER - "Manchmal habe ich's satt" EP

Somewhere in between CHAOS-Z and DAILY TERROR we get HARNRØHRER. They are a German garage band with a heavy guitar sound similar to that of early U.K. punk. The production may not be great and the songs are rather monotone, but they are charming. Is this the real German underground? (RS)
(Teldec--Schallplatten GMBH--Hamburg 19--W. GERMANY)

HONKAS - "Für Fritz" EP

HONKAS are a very raw punk band from Germany, and the production on this record only accentuates their primitivity. Some of the songs here almost degenerate into an undefined mass of guitar distortion, but others (like the title track) have more focus and drive. Pretty sharp. (JB)
(dist. by Rough Trade)

INDIGESTI/WRETCHED - EP

More hot Italian thrash on a D.I.Y. EP. INDIGESTI are fast, tight, and powerful. They've got one slow-fast number with HM guitar parts ("Mai") amid the thrashers, and a good snotty vocalist. The WRETCHED are faster, sloppier, and right out of the garage, production-wise. The Red Brigades could have made Gen. Dozier's ears bleed with music by these two bands. (JB)
(no address)

K.F.C. - Knülle im Politbüro LP

These jokers have been around for a while, and they're still peddling the same unprofessional funnypunk that they began with. The main difference is that now they've incorporated diverse influences like "Oi-Oi-Oi" background vocals (in the title song), rockabilly beats ("Gratissex"), a quasi-funk bass ("Regardez-Moi"), and even some artiness ("Nachts Scheint die Sonne"). It's kind of fun to listen to this album, but it won't exactly etch itself in your memory. (JB)
(Schall--Industriestrasse 33--4000 Düsseldorf 1--W. GERMANY)

LIXOMANIA - "Violencia & Sobrevivencia" EP

LIXOMANIA sound a bit like some of the better new English bands, but with an edge and vocal rawness more reminiscent of Finnish groups. There's one thrasher and a bunch of mid-tempo punk songs covering themes like punk not dying, massacres of innocent people, etc. The lyrics are in Portugese, the language of Brazil. (TY)
(Punk Rock Discos--Av. Sao Joao 439--1° Andar Loja 240--Sao Paolo, BRAZIL)

O.H.L. - 1000 Kreuze LP

The second LP from German punk veterans O.H.L. is much hotter than their uneven debut. The production is crisper, the group has become alot tighter, and the songs are much more memorable. Though not really a thrash band, O.H.L. do produce some speedy slabs of guitar-heavy power that'll strain your speakers at high volume (like "Schrei, Schrei" and "Warschauer Pakt"). I've heard rumors that these guys have right-wing proclivities, but they should lay the rumor-mongers to rest here with "Nie Wieder," one of the most vitriolic anti-Nazi songs I've ever run across. Recommended. (JB)
(Rock-O-Rama--Kaiserstrasse 119--5040 Brühl--W. GERMANY)

PANDEMONIUM - "De Pandemonium Affaire" cassette LP

60s punk meets the GERMS meets thrash. It's pretty fast stuff, but with an earlier punk feel to it, not unlike many current British bands. An excellent debut from this very young Dutch group. (TY)
(P.O. Box 1680--Venlo--HOLLAND)

OUT OF ORDER - Open Prison LP

Infinitely better than their weak debut EP. OUT OF ORDER now have a much more powerful guitar sound, a tighter instrumental attack, a faster tempo, and decent production. There's a real mixture of punk styles here, ranging from the '76 numbers with Rottenesque vocals ("Royal Wedding") to '78-9 era Britpunk ("Ministry Bureaucracy," the title cut, and a cover of CRISIS' "Holocaust") to more modern "skunk" anthems ("Politicians" and "Wasted Youth") to pop-punk ("Inside Out"), and their occasional use of an organ can be refreshing. All in all, this LP represents a sizable step forward for these German punks. (JB)
(H'Art--Maximillian Kolbe Str. 13--4630 Bochum 1--W. GERMANY)

RATTUS - W.C. Räjähtää LP

I'm getting tired of repeating myself, but this is another great Finnish thrash record. RATTUS are as fast and powerful as anybody, but not quite as chaotic or extreme in the vocals as some newer bands. There's more musical control in evidence here, probably due to a longer period of musical apprenticeship. Still, it's hard to find a more intense song than "Miesten Koulu," so don't overlook this Pus-covered baby. (JB)
(Poko, dist. by P. Tuotanto)

RIISTETYT - Valtion Vankina LP

The biggest problem with RIISTETYT's earlier EP was that the vocals didn't quite mesh with the musical backing, a discomfiting effect that made it difficult to distinguish between the various 1000- m.p.h. songs. That problem has been largely, though not completely, overcome on this intense LP. The drummer gets an incredible workout, and sometimes can't keep up, but Valtion Vankina is a great record if you like uncompromising thrash with good political lyrics. (JB)
(Propaganda)

SAINTS - Out in the Jungle LP

The SAINTS' current album is bound to be a disappointment to some and a surprise to all. The mid- to slow-tempo numbers use acoustic guitars and even brass section at times, and the slick recording actually does justice to solid compositions like "Follow the Leader" and "Curtains." Quite frankly, though, Out in the Jungle qualifies as nothing more than competent light rock--nowhere near past triumphs like "I'm Stranded." (SS)
(Flicknife)

SHITLICKERS - "Spräckta Snutskallar" EP

Fast blistering doses of savage chaotic mayhem from Sweden. Raw cranking power with screeching guitar leads in brutal similarities to DISCHARGE, DISORDER, TERVEET KÄDET. An intense barrage of clamorous fury! (Pus)
(Malign Massacre, dist. by X-Centric and P. Tuotanto)

SLUTS - Bäh! LP

More value for your Deutschmark. This band is similar to many other German groups, but also has some standard Britpunk elements. Most of the songs are mid- to slow tempo numbers with good strong hooks. Take it for its musical value, because this record comes with an incomplete lyric sheet. (RS)
(Aggressive Rock)

STUDS - "Warning, High Voltage" EP

This sounds like earlier-style British punk and, although Dutch, has English lyrics. It's funny how stuff that sounded so great three years ago now sounds so restrained, but "Electric Chair Execution" is fairly effective. (TY)
(Vogelspin--P.O. Box 70397--1007 KJ--Amsterdam--HOLLAND)

SUSPENSE - "Murder with the Axe" EP

A 4-song release by a young Dutch band. There's alot of different styles here, including a semi-post-punk track with a synth, a punk cut with a strong '77 influence ("Heroin Child"), and a thrasher or two, "Crazy Sod" being the fastest. Pretty raw and catchy. (TY)
(Neo--Postbus 1533--2003 BN--Haarlem--HOLLAND)

TOTENHOSEN - "Wir sind bereit/Jürgen Engler's Party"

This falls into a pop-punk category. There's poppy back-up vocals and handclaps, but the basics are all solid older-style punk. I like it alot. (TY)
(Totenkopf--Kölner Strasse 170--4000 Düsseldorf--W. GERMANY)

VARAUS - "Nagasaki '84" ½ LP

A 12" with all the songs on one side. Once again, I'm forced to rave about Finnish thrash. This is one of many bands from that country which inspire amazement. I hadn't heard of these guys before, but they've obviously been practicing to achieve such power. (TY)
(Propaganda)

VARIOUS ARTISTS - Attack LP

Another uneven punk compilation, this time from Switzerland. The contents cover most recent punk styles, from the CRASS- like assault of SURPRISE ATTACK (in "Banzai Attack") to LAST EXIT's basic Oi to PÖBEL's slow punk with shimmering guitars to the sloppy thrash of R.A.K. to CHAOS' '77 punk with faster parts to ?X's ska-punk fusion ("New York"). My personal faves are MICKEY UND DIE MÄUSE's funnypunk with gravelly singing and NULL KOMMA NICHTS' cuts on side 1, which highlight disjointed thrash with weird vocals that sound like a cross between THEATRE OF HATE's Kirk Branden and Jello. It's always nice to get a sampler of bands from another part of the world. (JB)
(Teufelskraut, dist. by Systematic)

VARIOUS ARTISTS - Grito Suburbano LP

In-fucking-credible! This is a totally great hardcore compilation from Brazil. Three groups appear on this album: OLHO SECO is an awesome thrash band with a raw guitar that sounds like a pesty fly buzzing around your head; the INOCENTES have a more English- style punk approach; and COLERA play very fast hardcore with irresistable singalong choruses. There's not one boring musical moment here, and the mix really exaggerates the piercing guitars. I don't know how they get away with the overtly anti-fascist lyrics in a repressive right-wing dictatorship like the one in Brazil. An absolute must for enthusiasts of gut-level music. (JB)
(Punk Rock Discos--Av. Sao Joao 439--1° Andar Loja 240--Sao Paolo, BRAZIL)

VARIOUS ARTISTS - "Pultti" EP

Not quite what I've come to expect from Finland. On this one, several Finnish hardcore bands develop a more individual style, and the results are very good indeed. MAHO NEITSYT perform another great medium-speed gravel-throated number; APPENDIX have cleaned up their noisy act and put together a couple of good hook-filled cuts; the ETUALA rely on a solid riffing guitar attack; ANTIKEHO provide a slice of nice standard thrash; and NATO do a '77-type punk number. Diversity without wimpiness. (JB)
(dist. by P. Tuotanto and Propaganda)

VARIOUS ARTISTS - Raw War cassette LP

The best international sampler cassette available, with bands from Brazil, Canada, Finland, Holland, Italy, Norway, and U.K. Features TERVEET KÄDET, NEOS, OLHO SECO, INDIGESTI, RATTUS and more! A lot of jarring explosive doses of chaos from the world of punk. (Pus)
(X-Centric--17 West End Rd.--Cottingham, No. Humberside--ENGLAND)

VARIOUS ARTISTS - Sounds of the Streets LP

This album features two new Dutch bands, one punk (RIOT), the other skin (N.V. LE ANDEREN), but I can't figure that out from the lyrics or music. Both play similarly fast punk or thrash, and both have intelligent songs about similar subjects. An excellent release, but I'm still confused. The beautiful cover doesn't help matters. (TY)
(Vögelspin--P.O. Box 70397--1007 KJ Amsterdam--HOLLAND)

ZMIV - "Banzai" EP

Six songs from this sparsely-recorded Dutch thrash band, combining some English sounds with U.S. and Finnish influences. The great insert has a weird picture of about 40 guys with mohawks sitting around in army clothes. (TY)
(no address)

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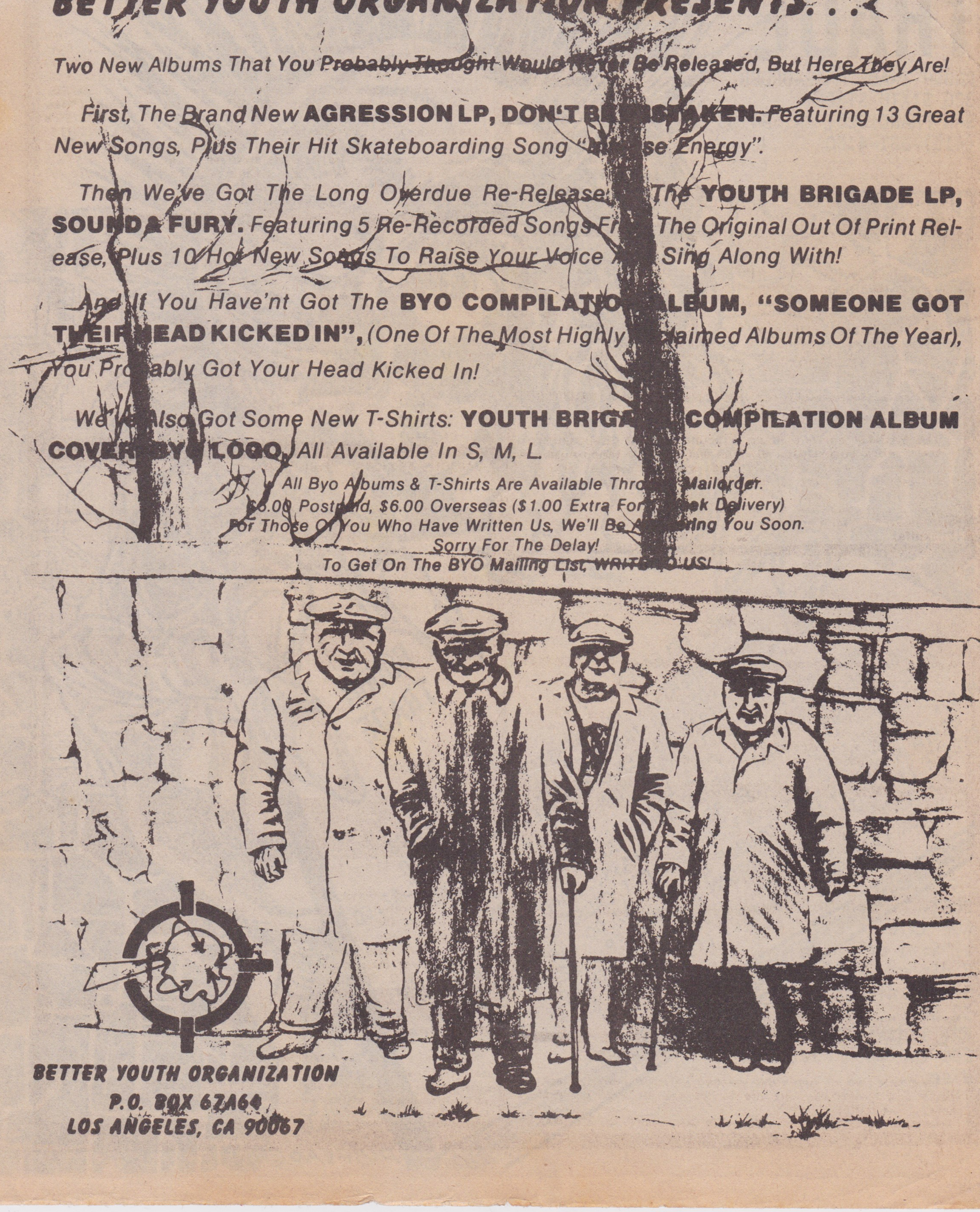

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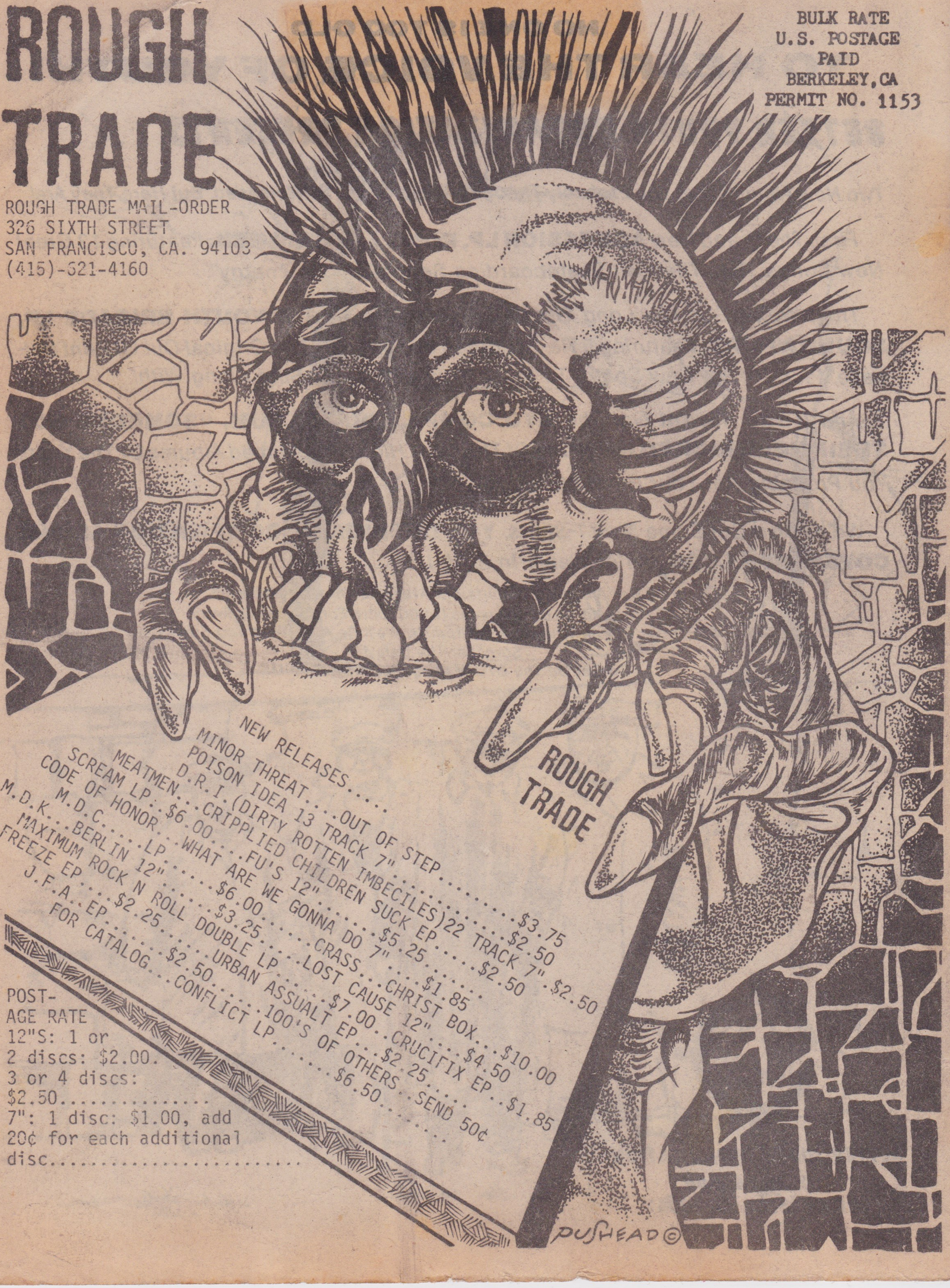

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